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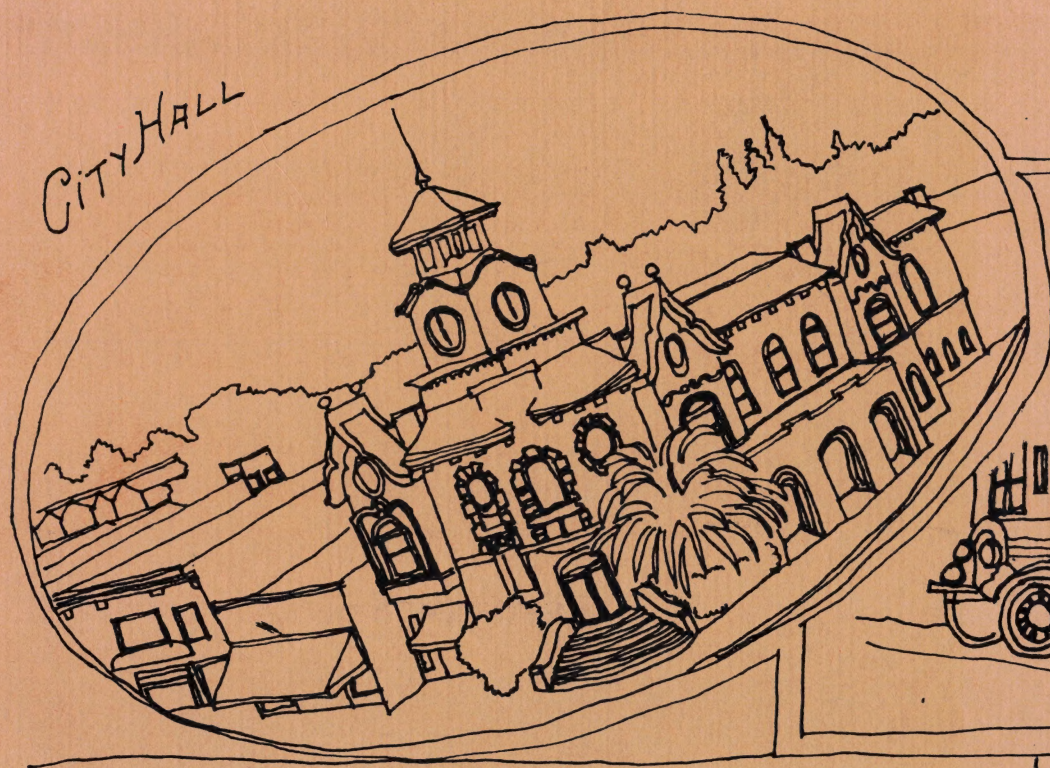

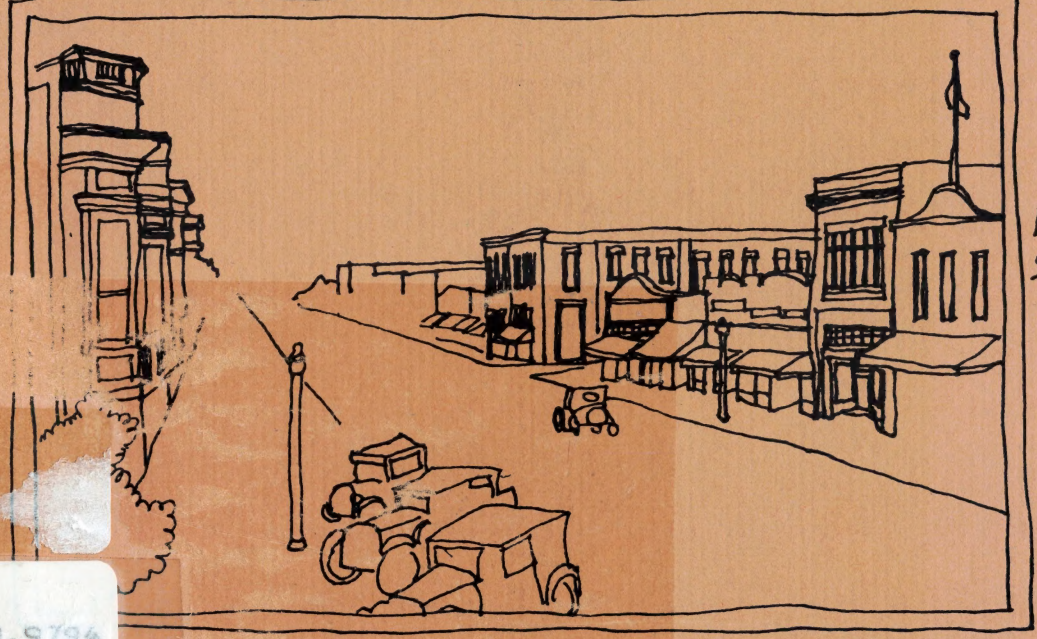

GILROY FIRE DEPT'

HISTORIC BUILDING STUDY

CITY OF GILROY
PLANNING DEPARTMENT

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CALIFORNIA - WESTERN AMERICANA
REFERENCE

Gilroy is a fertile plain, fairly timbered in a parklike manner with oak, sycamore, cottonwood, and willow trees. East and west, mountains curve and almost meet, as if enclosing the valley within their rocky barriers, but even in their narrowest place, the foothills are still a half mile apart; while at the southern end, the Santa Clara merges into the Pajaro valley.

Historic building study
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HISTORIC BUILDING STUDY

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CITY OF GILROY
PLANNING DEPARTMENT
JUNE, 1980
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WE WOULD LIKE TO THANK
Mary Prien, of the Gilroy Museum, for her help and information, Jim Williams, for his advice and encouragement, & the people of Gilroy for allowing us to photograph, point at and ogle their wonderful homes.

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INTRODUCTION

As a rural city with its roots in the early 1800's, Gilroy's architectural fabric represents its rich heritage. Many early structures and entire neighborhoods are still standing today, a proud statement of our forefathers' craftsmanship and sense of style. The Historic Building Study is an attempt to identify, document and evaluate Gilroy's physical resources, individual buildings and entire neighborhoods.

Structures were selected on the basis of historical and cultural value, environmental setting, neighborhood importance and architectural significance. Detailed research was kept to a minimum. There is a need to identify historically significant structures, and to have tangible information available for review in the planning and building approval processes. Documentation of the importance of these structures will allow planners to make firm and appropriate recommendations to the Planning Commission and City Council, enabling Gilroy to take effective measures in preserving its heritage. An historic overlay zone for both neighborhoods and individual sites, with Architectural and Site review of proposed exterior changes, is one of the goals of the study. This idea meshes with the State's model historic ordinance. State certification of this addition to the zoning ordinance will allow economic and tax benefits to owners of designated historic buildings. By evaluating the successful aspects of existing buildings and neighborhoods, valuable lessons in relative form, mass and scale can be learned. Relearning what our forefathers knew so well will also help to make the design review process easier by bringing home the idea of compatible building design.

chapter 1
GILROY'S HERITAGE

Gilroy's History

The city of Gilroy, 70 miles south of San Francisco, is the southern gateway to the fertile Santa Clara Valley. Its 21,000 inhabitants, buffered by mountain ranges to the east and west, enjoy a mild temperate climate. Until 1769, only the valley's Indians and native wildlife basked in warm sun. That November, the first outsiders appeared. The Monacado party, searching for Monterey Bay, stumbled on the Santa Clara Valley. Three years later, a party looking for Mission sites settled in the area. In time, the valley was divided into the San Ysidro, Las Llagas, Solis, Junstiac, Carnadero, Sal si Puedes and Las Animas Ranchos. Las Animas (present day Gilroy) was granted to Mariano Castro by the Viceroy and Governor of New Spain. Excellent horsemen and cattlemen, the rancheros lived a most pleasant life. Their Sunday barbecues set the hills to ringing with shouts of laughter and the strum of guitars.

In 1813, John Gilroy, a Scottish sailor, hastily left his ship in Monterey, changed his name (from Cameron) and found his way to the San Ysidro Rancho. Here he met Clara Ortega, married her and became California's first English-speaking resident.

San Ysidro was a lively village in those days. Fandangos were frequent and card-playing at monte was a favorite pastime of Gilroy.and his family. In 1846, when California become a territory of the United States, Gilroy served as justice of the peace. Although John Gilroy was respected for his intelligence and the striking figure he posed, he had a consuming weakness for gambling at monte. Parcel by parcel, he lost the bountiful lands bequeathed him by Don Ygnacio from his gambling habit,

Gilroy Hot Springs

and when he died in July 1869, at the age of 76, Gilroy was penniless.

Timbered with oaks, sycamores, cottonwood, and madrone, with the Coyote, Las Llagas, Las Uvas, and Pajaro Rivers flowing through, a more beautiful valley could not be imagined. Others were soon attracted. Phillip Doke, Matthew Fellom, Julius Martin, and Thomas Larkin followed close behind. In 1844, Martin built the first flour mill, and Larkin erected a soap factory at what is now Soap Lake. After California joined the United States ir 1848, land ownership was no longer restricted to Mexican citizens, and the Murphys purchased all of what is now Gilroy, Morgan Hill, Rucker, and San Martin.

In 1850, undaunted by his inability to read and write, James Houck erected Gilroy's first building, a stable/inn/trading post intended to accomodate weary travelers on their way from San Jose to Monterey. The next year, a cigar box on the front porch of Houck's inn became the first Gilroy post office. Lucien Everett and John Eigleberry were also among the first to build in present day Gilroy. The first hotel was built by David Holloway in 1854, when Holloway also opened a blacksmith shop and Eli Reynolds built a saddle shop. Settlers arriving from all over the country brought with them their wide array of knowledge and talents. Our rich variety of old housing stock exemplifies the range of building styles and craftsmanship they brought with them.

faces in the crowd

Farming began in earnest in the 1850's, with wheat, cereals, garlic, onions, and assorted fruits as the early mainstays. New settlers continued to arrive, among them Reither, Rea, Wood, Zuck, Thomas, Willson, and Patton. (Many of their descendents still live in the area). The first church, St. Martin's Chapel, was erected in 1852, followed by the Methodist Episcopal and the Christian Church in 1857. Public schools came to Gilroy in 1852. In 1869, the railroad came and the town began to bustle. The Railroad House hotel opened in 1872, followed by the Central Hotel. Earlier, in '69, the Gilroy Planing Mills, a new flour mill and the Gilroy Wagon and Blacksmith Shop opened for business.

One of Gilroy's major industries was the growing and curing of tobacco. At the Panama-Pacific Exposition, a gold medal was awarded for leaf tobacco and cigars made from tobacco grown in this section of the valley. The Gilroy Hot Springs, located 12 miles northeast of town and noted for its benefits for almost any kind of ailment, provided stagecoach service from the railroad depot. The resort accomodated numerous visitors who went there not only for the healthful springs, but also to bask in the sun and beauty native to the region.

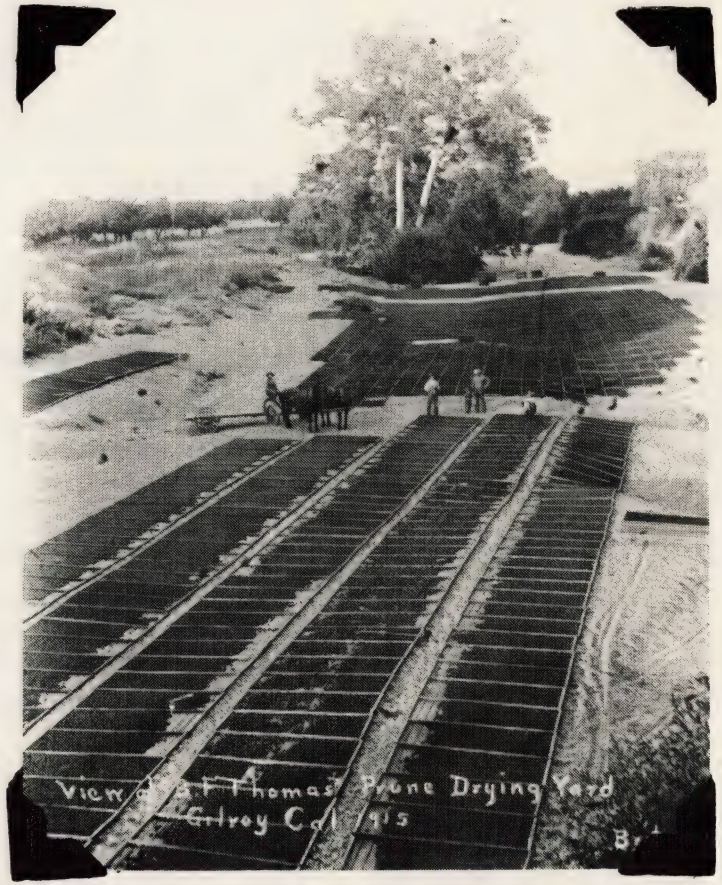
In 1868, the growing community elected a Board of Town Trustees. The first newspaper, the Gilroy Advocate, hit the streets the same year. Gilroy was officially incorporated in 1870, and J. M. Browne was elected mayor. The Gilroy Private Hospital, established by Dr. Jonas Clark, opened in 1899. The city's cultural expansion included the Gilroy Opera House, and in 1910, the Andrew Carnegie Library. A new high school, the Odd Fellows Orphans' Home, and the city hall were added in the 1900's.

At the crest of Hecker Pass once stood the summer home of cattle baron Henry Miller. The site was purchased by the state in 1929 and become Mt. Madonna Park.

Gilroy's growth between 1910 and 1930 was propelled largely by immigrants from southern Italy. Finding the climate similar to their native land, and finding it impossible to acquire land in the crowded Italian provinces, they came to California where they saw vast, fertile soil waiting their inbred farming and dairying talents. They took to the land for their livlihoods as rapidly as they could accumulate a small stake. The Chinese, Japanese, and other ethnic groups were also attracted to the area's growing agricultural labor market.

In 1921, a building boom was inaugurated. William Radtke was instrumental in contracting for many of the new buildings. Lin Wheeler, contributed to the boom, arriving in Gilroy in 1910. After spending his youth prospecting and working on the railroad, Wheeler eventually went into the seed business and founded Pieters-Wheeler Seed Company. Wheeler's philantrophic undertakings include the old Elks Lodge on Monterey Street, Wheeler Hospital, Wheeler Auditorium, and the old Gymkhana Grounds site.

The community was surrounded with agriculture, most of it in fruit orchards. Prunes were the stable crop. The abundance of prunes and apricots resulted in the formation of the Gilroy Co-Op Dryer on Leavesley Road. Excellent table grapes were also grown here, and large acreages were planted in blackberries, raspberries, and strawberries. All grew luxuriently and produced profitable crops. In a natural transition from farming to food processing Gennero Filice was the head of a pioneering group that began processing tomatoes in a small plant located on IOOF Avenue. The plant outgrew the site in two years and was forced to move one block south on Lewis Street, where the cannery stands today. Here, the Filice and Perrelli Company expanded into a mammoth food processing enterprise handling spinach, apricots and peaches



prune drying yard 1915

as well as tomatoes.

The Valley still basks in the warm sun, but the land grant once known as Las Animas now supports a booming rural agricultural center for the food processing industry of the Santa Clara Valley. Although the rancheros have been replaced with modern residential and business developments, Gilroy still holds appreciation and respect for its rich heritage.

Old Timer of Gilroy Tells of His Early Experience Here in 1880's

(Editor's Note: The following letter was received by John Eustice, former Gilroy school boy, who resided in this area from 1880-83. His remarks will probably bring back plenty of memories to the real "old timers" of Gilroy. He is now 78 years old.)

To The Gilroy Dispatch:

Kenwood, Calif

Dear Editor:

I so often think of Gilroy as one of the finest home and progressive cities in the State of California.

And I am sending you, the editor, a few notes of interest which may be interesting to the old timers of your city.

Gilroy in the late 1870's had a large saw mill up the canyon and was cutting the redwood trees up above the old water supply of Gilroy, we had a large planing mill on Church street and a large lumber yard at same location and that mill supplied a very large part of the finished lumber used in Santa Clara valley at that time.

The rough lumber was hauled down to the mill by large wagons then kept in repair by George Eustice, who had a large blacksmith shop at Fourth and Eigleberry streets. He also did most of the horse shoeing for Henry Miller who then lived at the old main home and headquarters, just three miles south of town, Jim Sargeant lived just a few miles below Miller and a railroad station was built near by and called Sargent station and we had picnics there in the early 1880's and good trout fishing on the old Pajaro River.

We had the old Music Hall across from the fire department which took care of the traveling shows of that time and some may remember James Ward and Fannie Ward who played their parts at the Music Hall.

George Eastman used to own and manage the old Southern Pacific Hotel in those days.

Quite influential in those days was Johnnie Pain who also had a large livery stable for travel and was quite a figure in the sporting life.

Billy Ross was considered the best mile foot racer in our state although later beaten by McIntyre of San Francisco.

Our fire department won many contests from Hollister, Santa Cruz and other cities.

They used to start up by the old Williams Hotel on Main street, hook onto a fire plug at 4th street and open the fire hose near the Southern Pacific Hotel.

Time was kept from start to water at hose end.

We had some good 100 yard foot races taking place on Main street. Williams and Myers used to battle for honors and Tony Mayock, a barber, was quite a sport and live wire at that time.

Briggs did a big business as groceryman and also kept the post office. I think it was Robinson's circus that came to town early in the 80's and took all the loose change out of town and a meeting was held by officials who thought it best to avoid having the circus again in the city.

Texas Tom used to come to town once a year and open up a large valice and sell little squares of soap supposed to be good for taking out stains in clothes and he wrapped 20 dollar bills around the soap and paper covers and sometimes you could see the corner of the bill sticking out from the wrapper and the purchaser would bid on chances as he pretended to mix up the soap squares only to find the 20 dollar bill would show up as a 1 dollar bill.

He was clever of course, once in a while the purchaser would get a $5.00 or ten spot.

But now let me tell you a true story with a moral to it to help the young boys of your city take care of themselves. Let them have certain sport and recreation. They just must have it and all boys will be good boys when given a chance.

There was an ex-butcher by the name of Bennett. He had two son's, William was one, but I have forgotten thte other's name. "Will" was better known as he was a good looking fellow and a favorite among the young ladies but this father, Bennett was made City Marshal. We were not real bad boys but full of life. When we could not find any good recreation, well we found something to do, we just had to do it and Mr. Bennett would straighten out our vexing problems in great shape.

We used to play ball at the south west corner of Rosanna and 4th street.

A Mrs. Warmington used to have a little home there and while we never broke any of her windows the batted ball would go into her yard at times and that was the end of the game for us. One day she got three of our balls early in the day and balls were hard to buy. We didn't like her of course and we would get real mad at her us little rascals would go to her new white picket fence with what might be considered a clover leaf picket, and take our jack knife and cut every corner of every picket off at the top about 40 of them in all, we thought we did a good slicing job.

The next night or late afternoon Mr. Bennett, the Marshal showed up over where we played ball. He came over and very kindly after hearing our story said it was too bad we did such a thing because he knew we were good boys.

He counted out 10 of us, that would be 4 pickets each. He would get the pickets and we were to bring 20 cents a piece which were to pay for pickets the next morning. He would have the white paint he furnished and nails and and we would take off the old pickets and put the new ones on.

We were proud of the work we were doing with Mr. Bennett superintending the job, we got it all fixed up in dandy shape.

Mr. Bennett was our pal.

He seen that we got our ball and made Mrs. Warmington our friend.

One of the fence busters of Gilroy of early days.

John H. Eustic

Gilroy Building Styles

RESIDENTIAL STYLES

Architectural styles are convenient handles that sum up the form of a building and the details within that form. The forces that bring about different architectural styles are many; technology, materials at hand, fashion trends, family needs, budget, topography, climate and many others. The name of a style tells more than just what a house looks like. The name can tell where the house came from, how it was constructed, when it was built and even who lived there. Crossbreeding between separate architectural styles often produces one-of-a-kind hybrids. This chapter does not include every building style, only the most commonly found in Gilroy.

RESIDENTIAL STYLES

Pioneer

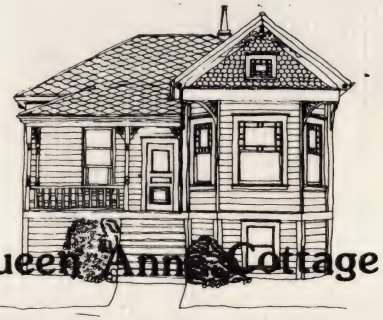
Greek Revival

Carpenter's Gothic

Italianate

Stick/Eastlake

Queen Anne



Queen Anne Cottage

Neoclassic Rowhouse

Shingle

Craftsman

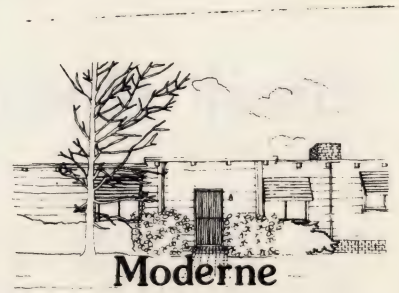
Bungalow

Prairie School

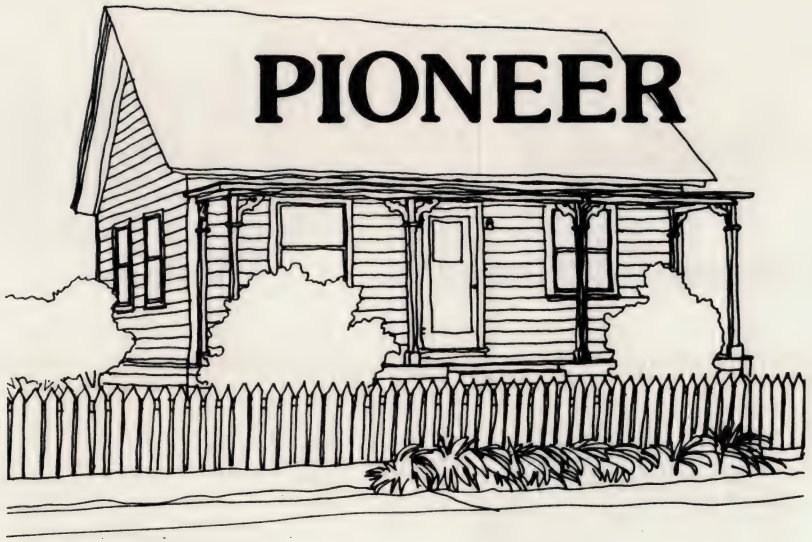
Colonial Revival

Tudor Revival

Mission Revival



Moderne



Pioneer
(1850-1890)

These austere, plain homes are similar to those in New England from where many pioneers came. Small in dimensions, a shed roofed kitchen is usually at the rear. Corner boards and window and door trim are all usually plain. Windows are always double-hung with two or four glass panes in each sash. Floor framing is set directly on the ground with "mud sills", or on wooden beams and posts. Later, the addition of band-sawn wooden decoration dressed up the basic Pioneer house. Fancy gable ends with open scroll work at the peak, cut shinglework and turned posts and railings are common decorations.

Greek Revival
(1895-1918)

The weakness of this style was its formalism, its addiction to admired forms, and one form especially, at the expense of functional considerations. Not only was Greek architecture thought to be beautiful; the Greek temple was regarded as a perfect form. Buildings for all purposes were built in the form of Greek temples. At the very height of the fashion there were those who felt that the form had been devalued by excessive repetition.

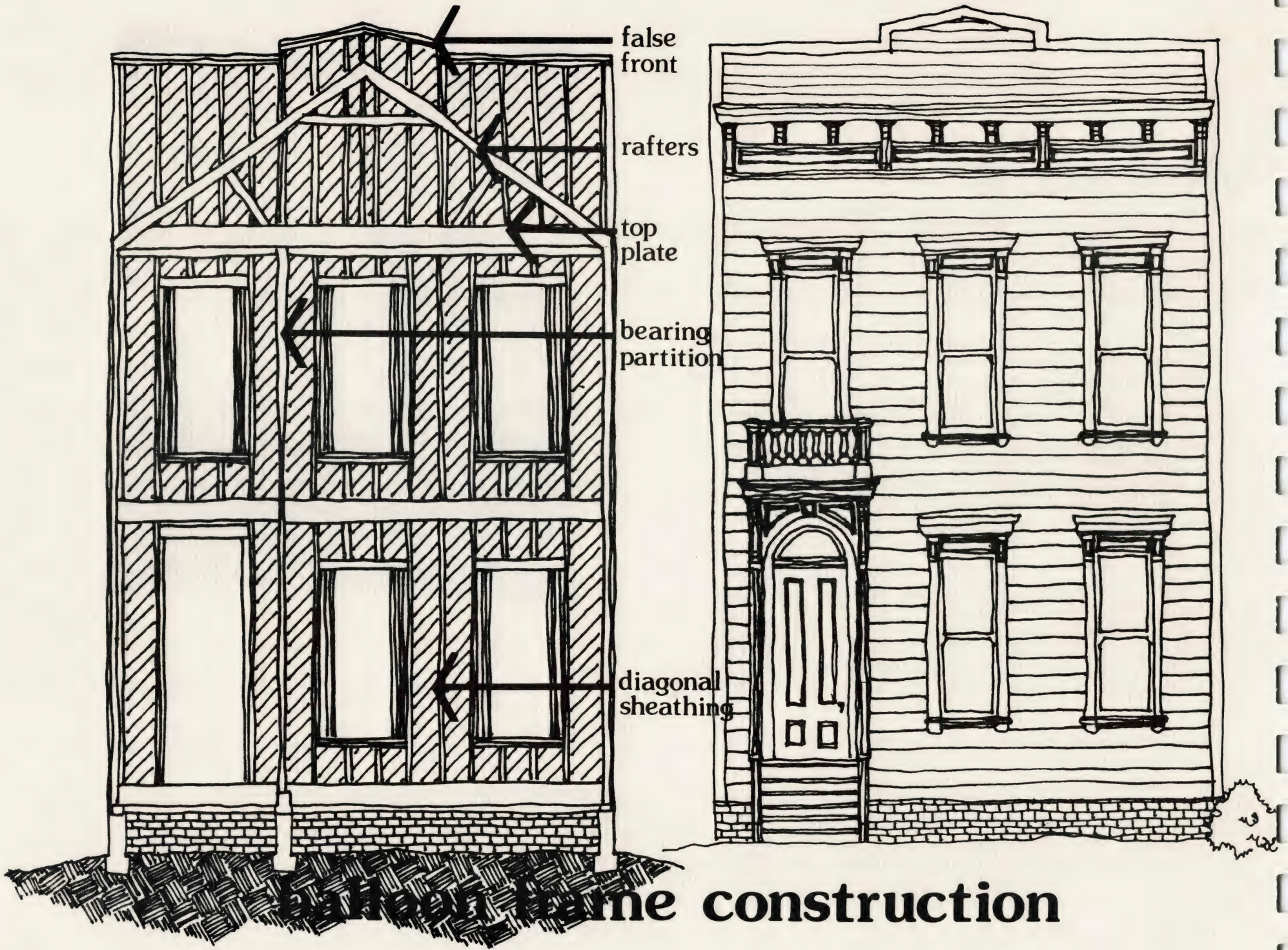
Bilateral symmetry was the rule. The classical temple form, with a portico across the entire front, was employed for all buildings of all kinds. Wall surfaces were as smooth as the material allows. The smaller Greek Revival building was often without any external ornament of any kind. Sometimes only the porch was done in the classic manner on an otherwise plain building. Wooden buildings were invariably painted white. Symmetry and careful ordering of the parts such as fenestration, general massing and regular rooflines were another aspect of these very traditional, idealistic buildings.

Victorians

The word "Victorian" describes an era of 64 years, the period from 1837 to 1901 when Victoria was Queen of Great Britain and Ireland, and Empress of India. Domestic arts and inventions thrived in her domain, but architecture flourished nowhere better during this period than in California. Here, the contagious optimism of gold rush and silver strike, wheat harvest and cattle round-up, was translated into physical expressions of prosperity. By the 1880's, the life of these aggressive pioneers assumed an aura of grace as the middle-class built themselves homes as spacious and spectacular as purse and parcel would allow. The building facade was embroidered with elaborately carved brackets and spindles, stained glass, and plaster-cast garlands. Inside, the parlor was filled, even cluttered, with fringed lampshades, draped flags, potted palms, patterned throw rugs, marble busts, and appliqued pillows proclaiming the virtues of religion, motherhood, and "Home Sweet Home." Life was spirited in late nineteenth century California, and the unrestrained taste in ornamentation proclaimed the excitement of the times.

The introduction of standardized lumber and machine-made nails in 1839 gave birth to a new construction technique known as the balloon frame. For generations, house construction required that hefty posts be positioned in the ground, and the cross-beams be joined to the posts, with great care, by the mortise-and-tenon technique. The framework was so sturdy that the building would stand by itself without the help of supporting walls.

In sharp contrast, the revolutionary balloon frame utilized lightweight, pre-cut lumber instead of cumbersome timbers, and wire nails in lieu of handcrafted joinery. Studs, the upright members, extend in one piece from the foundation to the roof, and joists, the horizontal members are nailed to the studs. The frame gets its rigidity from the siding or diagonal sheathing instead of from reinforced joints. The balloon frame, typically used for two-story houses, required only a facility with hammer, saw, and tape measure to construct,



balloon frame construction

so the responsibility for house building was taken from the master carpenter and placed in the hands of ordinary, ambitious handymen. In fact, with the development of a variation on the balloon frame known as the platform frame-built one story at a time, with each floor serving as platform for the next level of construction - it was possible for an entire structure to be erected by only two people. Platform construction is still used today.

The job was further simplified by the proliferation of house plan books which offered the novice or merchant builder explicit architectural direction. Periodicals such as the California Architect and Building News motivated subscribers with the latest ideas for "tasty" residences, and provided them with floor plans and specifications.

When new machines were invented to mass produce elaborate building ornaments previously hand-hewn, house parts catalogs were distributed by the milling firms to promote and sell their products. By studying the illustrations the way farmers pore over seed catalogs, any builder could express his personal Victorian spirit by designing a unique composition of colonette and cornice, balustrade and bracket, festoon and frieze.

While the description of Victorian architecture sounds lavish, the fact was that between the balloon frame, the plan books, and the parts catalogs, handsome, well-constructed and fashionably adorned homes were efficiently erected on a wide-scale for families of practically all income levels.

CARPENTER'S GOTHIC

Carpenter's Gothic
(1850-1860)

The qualities that were most admired and sought in architecture by the Victorians were "truth, reality, and character". Horace B. Wallace, in an account of his European travels published in 1855, speaks of Gothic decoration as "derived out of reality and representative of truth." "Character" meant that a structure possessed the attributes of a man who has character; that is, forcefulness and the other qualities that make a man hard to overlook or forget.

The universal feature of Gothic architecture is the pointed arch; others are pinnacles, battlements and window tracery. Steep pointed gables, often with gingerbread bargeboards are the rule. The earliest Gothic Revival buildings are of wood and called "Carpenter's Gothic". The general effect is always monochrome. Distinctive too is the thinness of tracery and moldings, often resulting in a certain appearance of fragility. Characteristic details include vertical siding, shallow pointed arches on porches and doors, lancet windows, finials, pendents, and lacy bargeboards.

Italianate
(1860-1900)

The Italianate Style was the practical style of the day. It was not a governmental style but a domestic and above all commercial one. Charles Robert Cockerell, in 1853 said of the style, "It had begun to spread like a drug habit." The reason for its popularity being that "it distorted convention, crashed through the rules of taste, was 'self-made'; it gave an expression of structural frankness."

Tall and stately, the Italianate house is easily identified by its pronounced vertical lines. Two-stories, a slanted bay window and a raised porch with handsome portico are the calling cards of this style. Wood siding cut or shaped to represent masonry is placed over a wood balloon frame. At the roofline, a projecting cornice is supported by curved brackets. In the past, cresting was the crowning touch, but most of this iron lace has been long lost to metal salvage for post-Victorian war efforts. The square quions at the corners of an Italianate house are decorative versions of the original masonry reinforcements. Other imitation elements, such as brackets, panels, and keystones, communicate substance and stature. Long and narrow, the measurements of the window and its many accessories are carefully proportioned to the size of the whole house. The shape of the window frame is as graceful as it is distinctive; arched, notched, or indented, it is rarely just rectangular. The front door reaches out to the street. Classical details decorate the entrance, raised porch and windows.

Stick/Eastlake
(1880's)

At last, by the late 1870's, builders were treating wood as wood. Before they had used wood as a medium to imitate stone in the adornment of Italianate houses. The Stick/Eastlake style may be counted with the shingle style as one of the two most purely American styles of the nineteenth century. Knobs and newels, turned out by the chisel, lathe, and gouge, typify this architectural mode mistakenly named for British designer Charles Eastlake.

ITALIANATE

STICK/EASTLAKE

Eastlake's book, Hints on Household Taste, favored more "chaste and sober" furniture designs. His furniture was straight and square, its flat surfaces impeccably pierced with abstract floral or geometric patterns. Builders and architects, quick to catch on to the latest fashion, applied Eastlake's cutouts directly to houses. Soon the ornamentation assumed a life of its own, and the simple, chaste designs evolved into sculptured, almost voluptuous decorations. Flowers and foliage, columns and spindles, came to be known as the "Eastlake Style". Charles Eastlake was horrified.

The two and three dimensional design of the decorations are a product of the scrollsaw and jigsaw. Local redwood and Douglas Fir offered seemingly inexhaustible supplies of high quality timber. Curved brackets are placed wherever curved brackets would go. The posts of porches, verandas, and sometimes the exposed framing members of roofs, often bear a marked resemblance to table legs; rows of spindles - forming openwork friezes along those same porches and verandas. A rectangular bay window often replaces the slanted bay window of its Italianate predecessor.

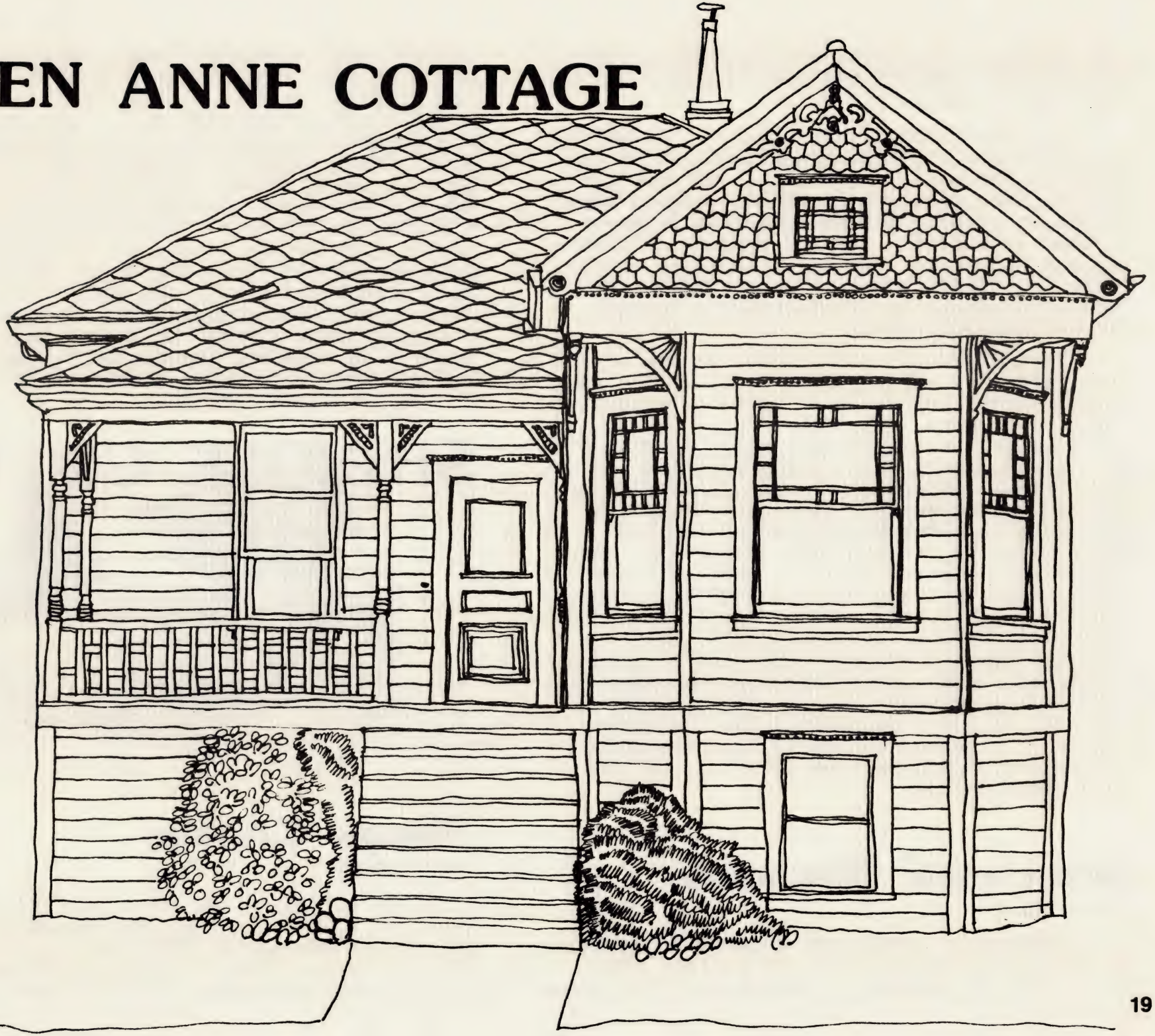
Queen Anne
(1885-1900)

If the Italianate house is like a svelte, prim dandy standing at attention, then the Queen Anne house is like a buxom gypsy, her ruffled skirt, billowing blouse and patterned kerchiefs artful, but always in disarray and never quite matching. Despite the discrepancy between the two images, both styles are expressive, even extroverted, in true Victorian spirit. Asymmetrical patterns, emphasizing shape, light, and color, characterize this domestic design. The Queen Anne style represented a reaction against Victorian "Reality" and a renewed interest in picturesque qualities, while it conjured up a period of the past that was just distant enough to appear rosy in the eyes of Americans. Montgomery Schuyler in 1883 said of the style, "A frantic and vociferous mob, who welcome the 'new departure' as the disestablishment of all standards, whether of authority or of reason, and as an emancipation from all restraints, even those of public decency."

Two types of Queen Anne houses developed, depending on the site. When the lot was large enough for the house to be free-standing, a full size Queen Anne tower house was built. When the house had to fill most of the width of its lot, a rowhouse was built. Irregularity of plan and massing and variety of color and texture characterize the Queen Anne Style. Several different wall surfaces may occur in one building; brick for the ground story with shingles or horizontal boards above is a common combination. Windows are of many forms, straight-topped or round arched with plate glass or small panes set in lead or wooden sash. Detail tends to be small in scale. After an enthusiastic description, the American Builder magazine observed, "But the chief thing that will strike the observant eye in

QUEEN ANNE

QUEEN ANNE COTTAGE



this style is its wonderful adaptibility to this country, not to the towns indeed, but to the land at large."

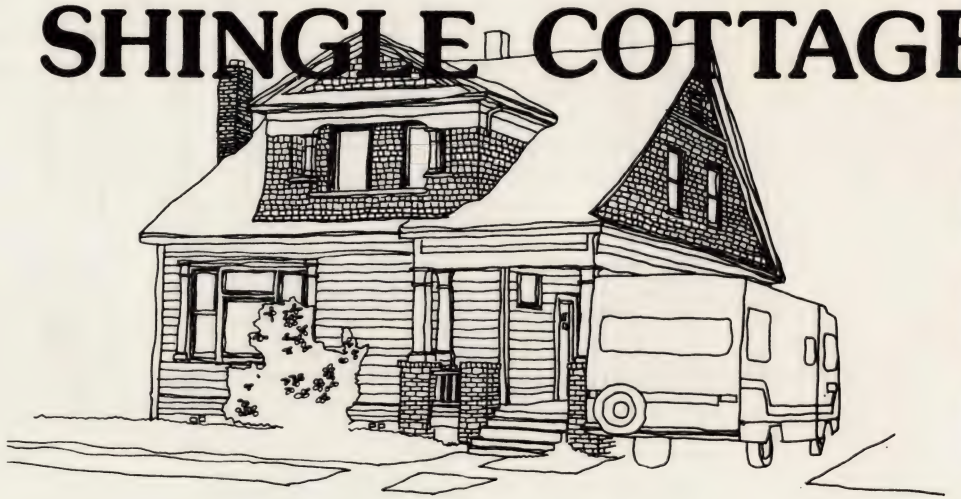
The Queen Anne tower house is horizontal in appearance, but more important, it is an absolute concoction of volumes and textures. Round corner towers with peaked witch's caps intersect steeply pitched gables with appliqued sunbursts. The arrangement of forms appears haphazard, and the assortment of surfaces is totally unrestrained. There is no single roofline, but a picturesque composition of merging shapes.

In the 1880's, a rowhouse version of the Queen Anne style popped up, adapting the popularity of the picturesque to a broader range of budgets. The Queen Anne Cottage is a one story building practically consumed by an oversized gable. A veritable billboard for textural effect, the ornate gable may be clothed in decorative shingle, framed with intricate bargeboard, pierced by flashed glass windows, stamped with a sunburst, and topped with a proud finial. The gable overwhelms the front bay window, and this arrangement of volumes creates cut-away corners and a recessed porch. At the corners, spindled brackets support the overhang, and a pendent (a turned, wooden tear drop, the opposite of a finial) punctuates the projection. Samuel Newsom cheerfully proclaimed that "nowadays, beauty...is becoming happily less and less of a luxury" with the coming of age of the Queen Anne Cottage.

Neo-classic Rowhouse

(1895-1915)

Rowhouse is used here to mean detached houses built side-by-side, in a line. The front door is recessed to one side. The large peaked roof reaches out over the door, and rests on one, two, or three classical columns. The columns are abbreviated, resting as they do on a three-foot high wall that encloses the porch and accentuates the squared off plan. The character of the columns varies from house to house. On the street front, the living room has a slanted bay with double-hung windows; in the rear there is an airy sleeping porch. The dormer window plays an important part in visually breaking up the roof. Narrow white clapboard covers the Rowhouse, wide, flat trim frames its assorted windows, and a terraced stoop flanks the front steps. One-story with a raised foundation, a hipped roof and a dormer window are common characteristics of the Neo-classic Rowhouse.



Shingle Cottage

(1885-1900)

Close examination shows that the ground floor of the Shingle Cottage is almost identical to the Neoclassic Rowhouse: a raised first story, a recessed front porch with classic columns, and a bay window to one side. T

NEO-CLASSIC ROWHOUSE

second level is astonishingly different. A gigantic gable twice as tall at its apex as the height of the first floor, and as wide as the house itself, dominates the scene. On the side of the house there is a large dormer-like projection with several double-hung windows. The walls of the upper story at least, and often the ground story too, have a uniform covering of shingles, even the posts of verandas and porches may be shingled. Windows are small-paned and often form horizontal bands. The overall effect is altogether simple and quiet, with horizontal emphasis and much less variety of color and texture. The style displays a simplicity of detail with a greater interest in massing of forms.

The frame is totally concealed and walls and roofs are perceived as thin skin shaped by the enclosed space. It represented the ultimate reaction against the structuralism of the Stick Style, a style that brought a new freedom and openness into the planning of the American house.

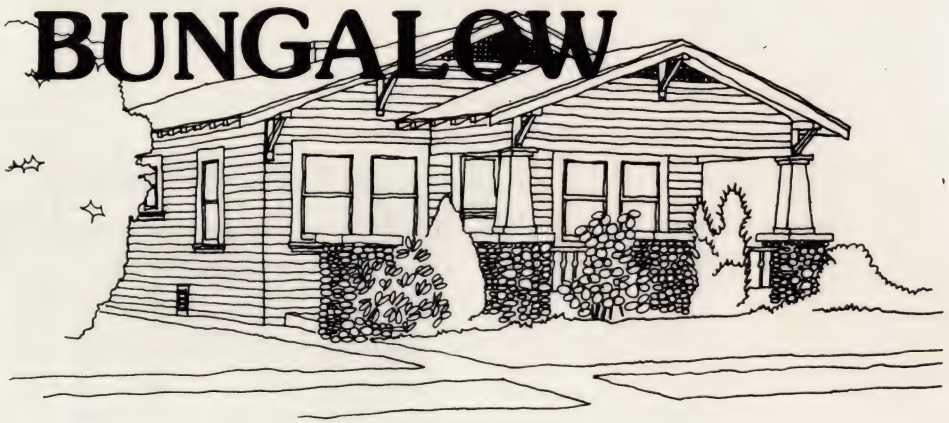
Craftsman

(1910)

A Craftsman house was once cleverly described as "looking more natural than nature itself." Its concern with the handmade character of construction and materials is characterized by battered boulder or clinker brick chimneys and foundations, shingled siding, and exposed rafters and knee brackets under the eaves. Appearing in the late 1890's, the Craftsman Style applied the principles of 'picturesque' to the special conditions of the West.

The Craftsman Style emphasizes the structure itself. The tie beams, for example, are not concealed within the roof, but extend beyond the eaves into plain view. The protruding end of the beam is finished with a simple diagonal cut or a set of notches. Roofs are broad and of gentle pitch. The use of angle-braced brackets is almost a hallmark of the Craftsman Style.

The incorporation of plants into the architectural form is one way Craftsman Style houses use natural materials exclusively. Shingles and shake, rough stone and redwood are used, trimmings unnecessary. Consistent with the use of natural materials, the form of the Craftsman house is "organic". It appears to have grown of its own accord, rather than adhering to a formal floor plan.

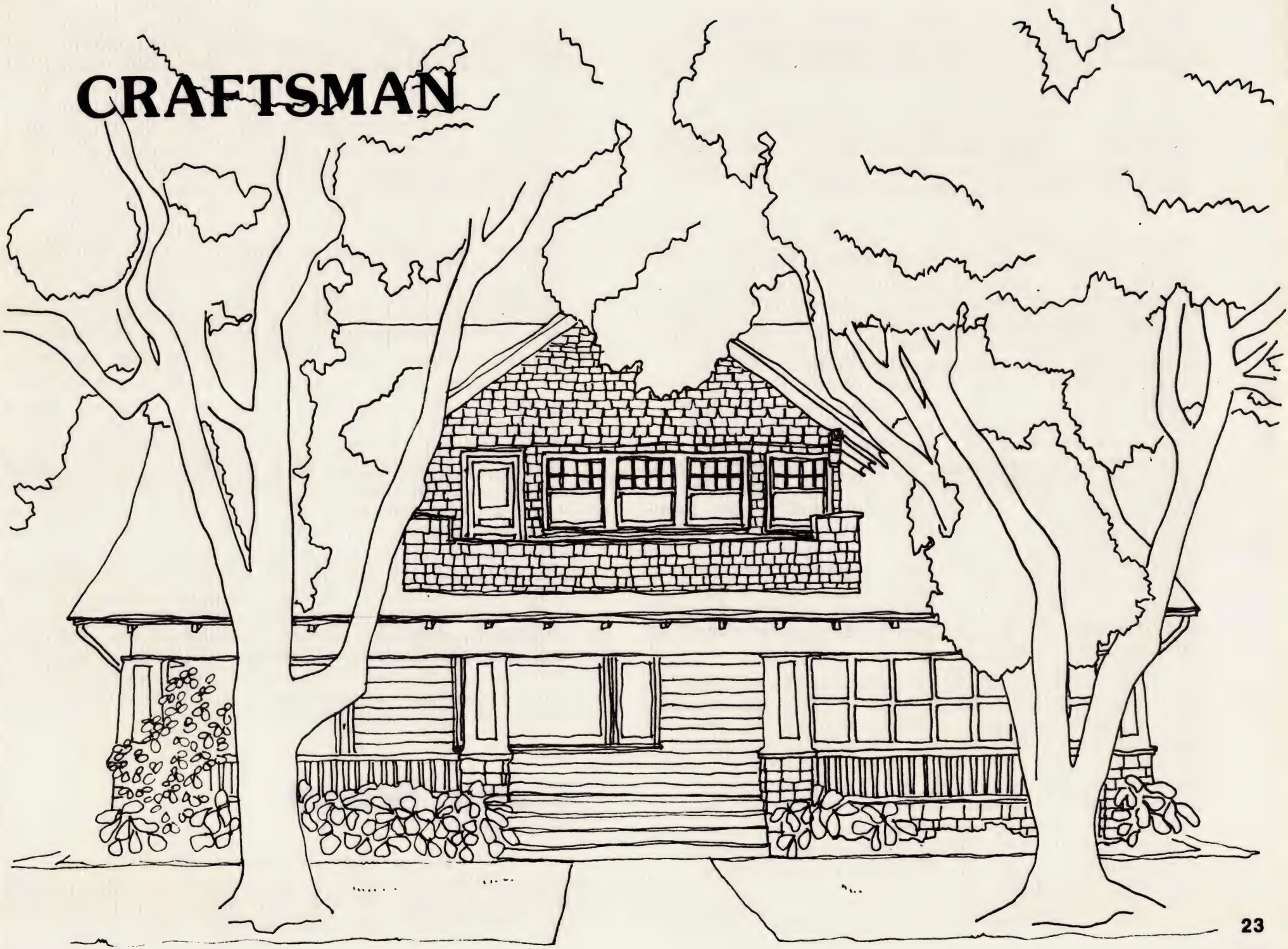


Bungalow

(1905-1930)

The bungalow is a single-story house with one or more broadly pitched, overhanging gables. On most, a small gable caps the entry porch, echoed by a larger gable behind and to one side. In the early 1800's, the Indian government built resthouses along the main road to aid travelers. These temporary seasonal dwellings were low in profile and surrounded by verandas. The British administrators anglicised the Hindustani adjective "bangla", which means "belonging to Bengal", and called these way stations "bungalows".

CRAFTSMAN



There was nothing Indian except the name about the vast majority of later bungalows. Their designers often drew from Japanese or Spanish sources, sometimes from both at once. The Bungalow conceptualized the "living room" and the "indoor/outdoor" living space, and developed a casual relationship with the out-of-doors. Craftsmanship, climatic adaptation, originality, and harmony with the landscape characterize the bungalow style.

The bungalow offered comfortable living at popular prices. In 1900, there was a need for a house style that could be quickly constructed at reasonable cost and yet perpetuate the California image that had enticed so many newcomers in the first place. Time and experience perfected the stud-and-joist technique, and the bungalow simplified it even further. The shorter distance from the floor to ceiling in the bungalow, combined with the reduced spacing between the studs, resulted in shorter, lighter lumber which was easier to handle. Although Portland Cement had been discovered in 1824, its versitility was not fully realized until the twentieth century; concrete greatly simplified the foundation. Formerly, the foundation consisted of bricks or stones, placed and mortared individually. With concrete, a trench is dug to define the building's perimeter, board forms lined up, and the concrete poured in one fell swoop.

The availability of plan books offered the prospective homebuilder a wide assortment of bungalow designs. Sets of working drawings could be bought for as little as five dollars, with the result that identical bungalows can be found in widely separated places, with Los Angeles the center of the trade. Estimated construction costs started under $1,000 for a four room bungalow, and ranged upwards to $7,000 for larger, very elaborate models.

The Craftsman Bungalow is recognized by the deliberate use of natural materials, its emphasis on structural form and its close relationship with the immediate environment. Two large pillars, broad at the base, slightly tapered at the top, support the front porch gable. Made of wood or stone, the columns rest on pedestals which rise out of the foundation and serve as endposts for the porch railings as well. The front window on a Craftsman Bungalow is as individual as a signature. The window is divided into three parts, but beyond that, no two look exactly alike. The windows of the Craftsman Bungalow are decisively outlined with wood molding and grouped in horizontal bands to complement the dwellings broad stature. Even the dormer window, with its broad overhang, is designed in careful proportion to the rest of the house.

The feature unique to the California Bungalow is the pair of elephantine columns which support the small gable over the front porch. On their own, these heavy-looking posts with broad base and tapered top seem short and awkward, but in place they are clearly in proportion to the overall bungalow design. The California Bungalow stands on a small lot with an abbreviated front yard and narrow side yard. The unified appearance is terrific. Look down a block of closely spaced bungalows and you will appreciate the up-and-down rhythm of the roofline, the in-and-out rhythm of the projecting porch. There is enough repetition to establish a unified framework, yet enough variety for individual identification. This is the essence of good neighborhood design.

Prairie School

(1910-1925)

"We of the Middle West," wrote Frank Lloyd Wright, "are living on the prairie. The prairie has a beauty of its own and we should recognize and accentuate the natural beauty, its

PRAIRIE SCHOOL

quiet level. Hence, gently sloping roofs, low proportions, quiet skylines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and out-reaching walls sequestering private gardens."

The Prairie School house is a juxtaposition of broad boxes. Each box is capped by a very low-pitched tar and gravel roof. The long, low walls are plastered. The emphasis is strongly horizontal with low sweeping roof planes. Ribbon windows with wooden casements carry the theme of horizontality. They are grouped in bands, with shared projecting sills, and appear to wrap around the building. Piers supporting the roofs of porches and verandas are rectangular and massive in appearance. In Gilroy, Prairie School Style is usually found in combination with other styles, particularly bungalow.

Colonial Revival

(1900-1940)

Usually symmetrical and rectangular in plan with classical millwork elements, these two-storied homes are seldom authentic or original, but do recall the styles of colonial America. There is always an entrance usually in the center on the long side facing the street or not. At the cornice, the eaves are usually enclosed. Colonial details in the classical manner are always present, sometimes over simplified, in porches, doors, columns, windows, and other millwork items. There is but a patch of front yard wedged between the prominent front steps, the sidelong driveway, and the paved planter strip. Obviously, the very urban Colonial Revival style was not known for its integration with nature. This was the last hurrah for formality.

These buildings are rectangular in plan. Roofs are hipped or gabled with small dormer windows. Red brick or painted wood siding are the usual wall materials. The central entrance is usually pedimented and may be one or two stories in height with classic columns or pilasters. Very typical is the doorway with a semi-elliptical fanlight and sidelights flanking the door. The general squareness is shared by the elevations, with straight-topped windows. There are a minimum of projections, with the chimneys placed so as to contribute to the overall symmetry. The Palladian window is often used as a focal point. This revival was motivated by the desire to restore order to the architectural scene.

Tudor Revival

(1900-1940)

When the doughboys returned to the United States from the continental battles of World

TUDOR REVIVAL

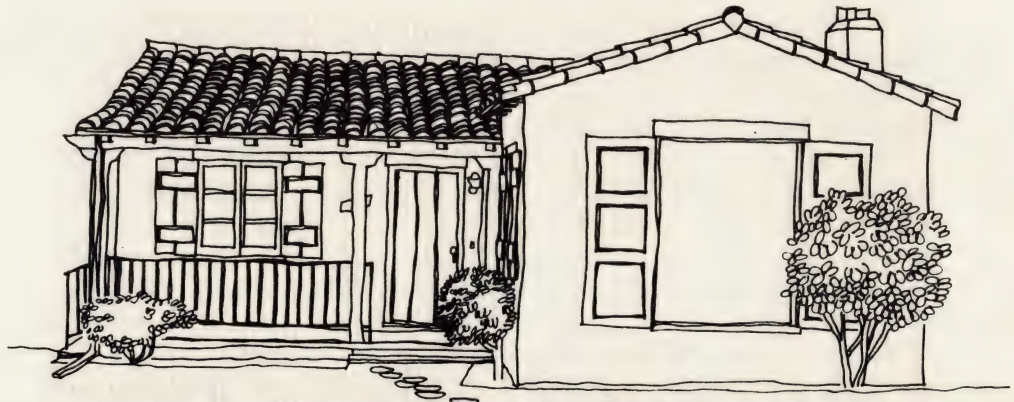
War I, they brought home a taste for the quaint cottages and picturesque settlements they had seen abroad. During the twenties and early thirties, theaters, shopping centers, and middle-class houses alike were designed to conjure up romantic times and faraway places, another "period" in history. No longer did the houses appear to emerge naturally from native soil; instead they looked as if they had been plucked from the thirteenth century English countryside and depositied in twentieth century urban America. The longing for foreign atmosphere was so great that entire tracts developed looking as if they were miniature European settlements.

Tudor Revival can be identified by a gambrel or steeply pitched roof that is covered with slate or a composition shingle which was especially designed to look like thatching. Stone, brick and wood are incorporated for decorative effect. The wood is used in half-timbering, a technique associated with English Tudor style houses of Shakespeare's time. Red brick, especially for the lower floor is almost always used. Stone is also used as decorative trim around doors and windows. Leaded windows add to the foreign air. The steep roof and Tudor arch picture window are the features which distinguish this imported style from its regional neighbors.

Mission Revival

(1915-1935)

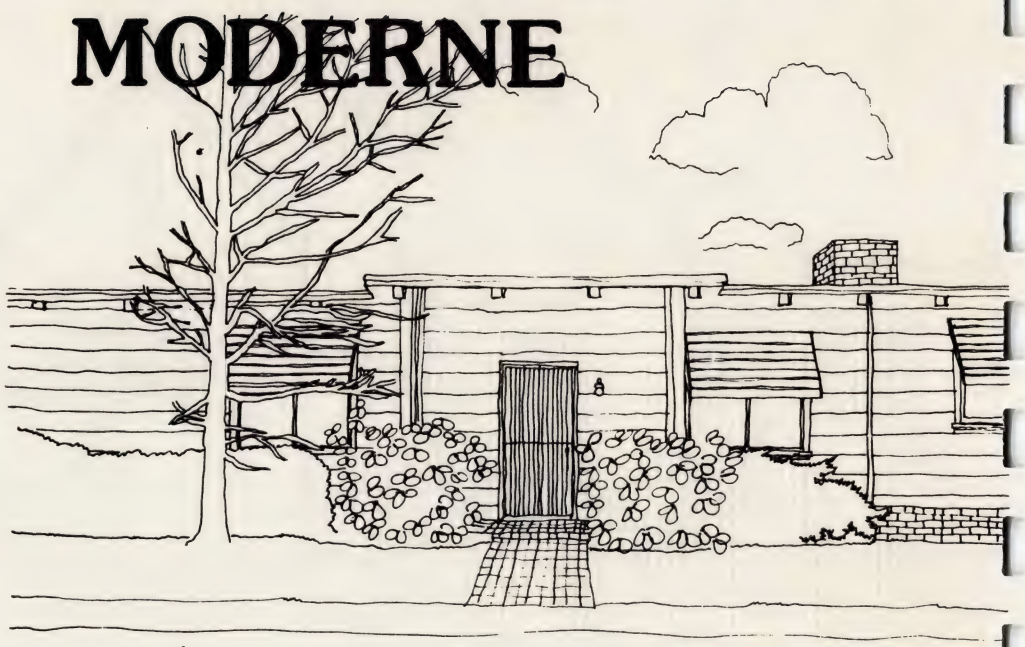
The Mission Style is the California counterpart of the earlier Colonial Revival in the Eastern states. The result of disenchantment with the ninteenth present; it represented a reaction against those Eastern styles which had dominated the architectural scene in California since 1848. "The missions", wrote Lummis, the city editor of the Los Angeles Times, "are worth more money, are of greater asset to Southern California, than our oil, our oranges, or even our climate." The Mission Style house is easily identified by red roof tile. This is not to say that it has a red tile roof, the bulk of most smaller houses are covered by a flat or low-pitched tar and gravel



MISSION REVIVAL

roof concealed behind a parapet or front porch gable. The Mission Style house is invariably covered with stark white stucco, a dramatic counterpoint to the undulating tiles. There is little other ornament.

If there's a red tile roof, you can be sure there are arches on the house too. Either the porch, the front window, the front door, or all three, have an arched opening. The arch may be pointed, rounded, or flattened. Architect Irving Gill wrote in 1893, "It is safe to say that more architectural crimes have been committed in the California missions' name than any other unless it be the Grecian temples."



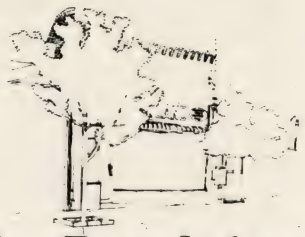
Moderne

(1925-1950)

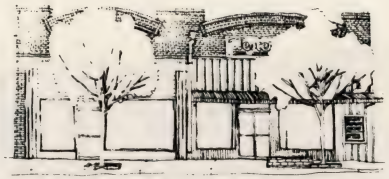
The code word here is streamlined. The sleek, modern design of cars, boats and airplanes originally inspired this architectural style. No longer limited to adapting past styles to present requirements, architects freely adapted the modern style. Stylized nearly to the point of absolute originality, the movement prepared the way for detail that at least in theory was completely independent of historical precedent.

Flat roofs, smooth and uniform wall surfaces, windows with minimum exterior revels characterize the moderne mode. Windows are perceived as continuations of the surface in another material rather than as holes in the wall. Predominantly rectilinear, geometric curves play a secondary role. Ornament is normally low in relief with a flat front plane. A prevailing horizontality is one characteristic of nearly all buildings done in this style. The roof is given importance as a character giving feature. When two structural materials are used together, their textures are often strongly contrasted.

False Front



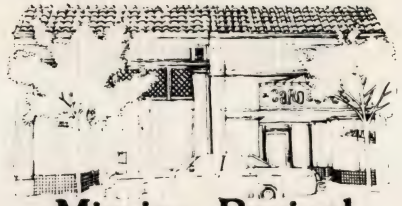
False Front Italianate



Brick Commercial

Early Two Storey

Classic Revival



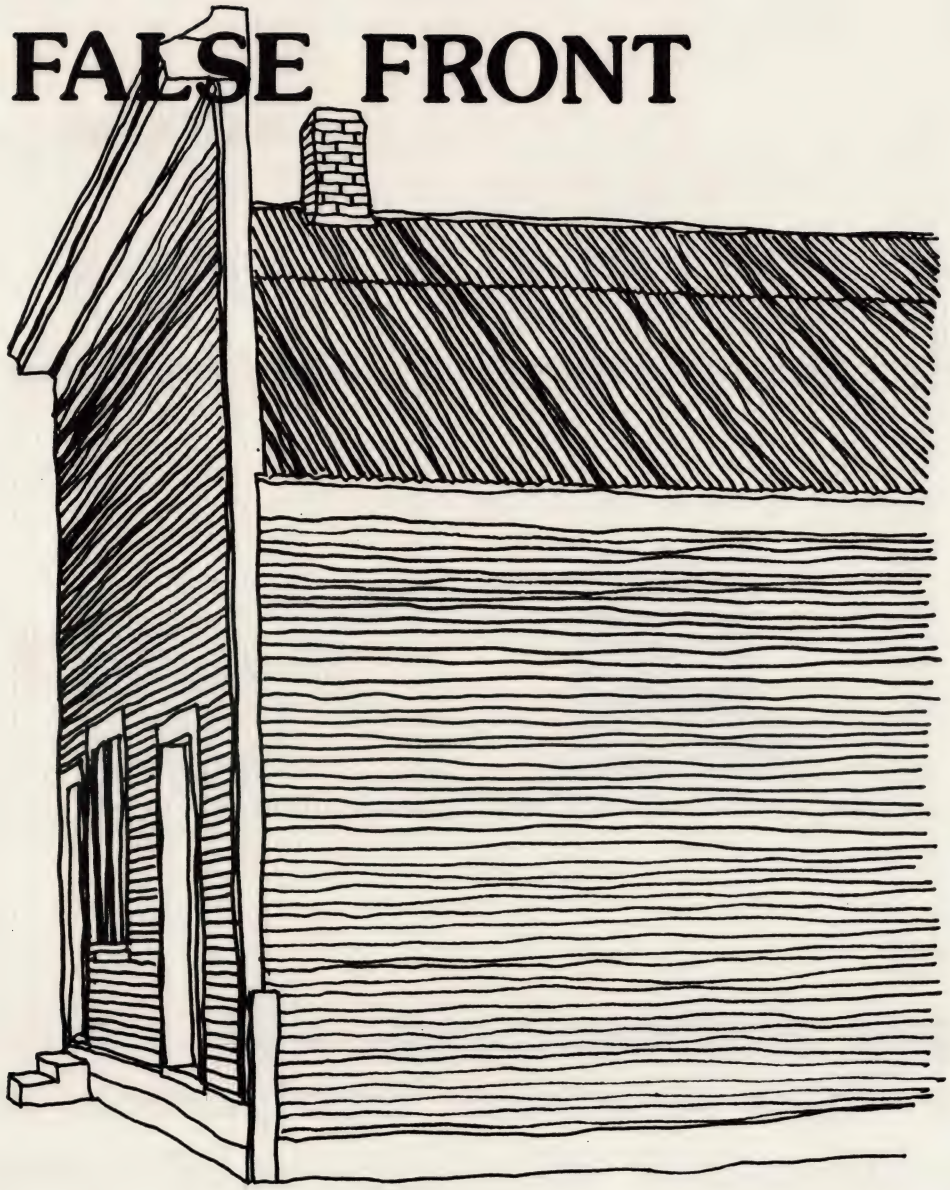
Mission Revival

Plain Early

Moderne

COMMERCIAL STYLES

Commercial styles developed simultaneously with residential styles with adaptations for their function. Light, space, air, and strength are the primary demands of commercial buildings. Flat roofs and level skylines with regularly spaced windows characterize the early commercial style.



False Front
(1860-1915)

Common throughout the west, the False Front Pioneer building is the earliest commercial style. Simple gable roofed buildings similar to the Pioneer houses were treated with a rectangular false front facade covering the front gable end. Symbolizing commercial buildings and their function, the large otherwise useless space of the facade was used as a billboard. Simple, appropriate signing advertised the businesses. Usually wood frame and clapboard, the fronts were simple unadorned flat surfaces with square board corners and tops.

False Front Italianate
(1860-1915)

Sturdy in construction, the False Front Italianate was built to last. Usually made of brick, a rectangular flat surface fronts the street. Front windows are large and not operable. At the roofline, a projecting cornice is supported by curved brackets in the classic Italianate fashion.

BRICK COMMERCIAL

Brick Commercial
(1880-1920)

Early brick commercial buildings were often built from locally produced brick. Plain and unadorned, the texture, color, and placement of the bricks determined the design and style of these vernacular buildings. Large regular rectangular windows and strong structural expression dominate.

Early Two Storey
(1900-1940)

As American downtowns began to boom and become concentrated areas of commercial activity, more efficient use of land was necessary. Two storey commercial buildings doubled the amount of useable space. Often the upstairs was used as living quarters for the merchants who operated the stores below.

Flat roofs and level skylines with regularly spaced windows characterize the early commercial styles. The windows are rectangular, large and variously divided. The total area of glass normally exceeds the facing material area. A fairly even balance is maintained between the vertical and horizontal lines. Near the roofline a projecting cornice is common.

Classic Revival
(1900-1940)

Symmetry and careful ordering of the parts of the building is an important aspect of this style. Buildings are usually large and large in scale. The use of the classic Roman or Greek orders is common. Porticos, pediments and columns are nearly always found. A general sense of mass and volume with predictable regular roof lines characterizes these traditionally conservative and idealistic buildings.

GREEK REVIVAL

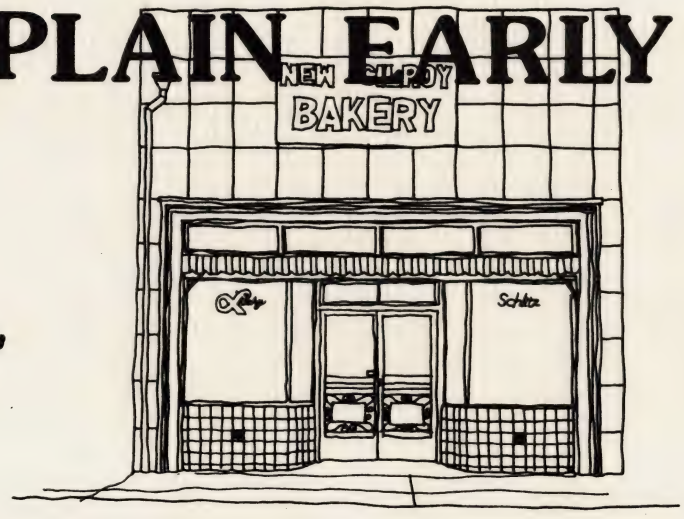
EARLY TWO STOREY

Mission Revival
(1910-1940)

Red tiled roofs are a sure sign of the California missions influence on building styles. White stucco covers the building, contrasting sharply with the undulating tiles. There is little other ornament. In this style as in most commercial styles, the windows make up the largest part of the building face. Light, space, air and strength are the primary demands of commercial buildings, exterior ornamentation and building style secondary.

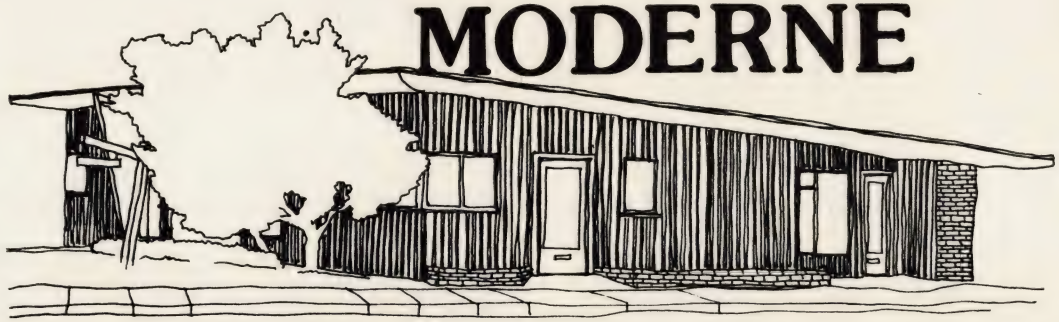
Plain Early
(1890-1940)

Almost style-less, these plain buildings lack ornamentation of either traditional or contemporary elements. Direct honesty in the use of conventional materials and orthodox construction methods has produced an enduring simple building style. Designed and built by ordinary workmen, these unpretentious buildings usually have a local vernacular flavor. Not all plain buildings were built that way. Stripped of the original exterior details, many plain buildings are the result of inappropriate rehabilitation.



Moderne
(1930-1950)

Streamlined and sleek, the Moderne commercial building features flat roofs, with smooth and uniform wall surfaces. Symmetry in rectangular forms along with a prevailing horizontality are further characteristics of this contemporary style.



chapter 2
PRESERVING HISTORIC RESOURCES

Economic Benefits of Historic Preservation

There is a movement in this country, a movement that offers a solution to problems of unemployment, inflation, poor housing, dying inner cities, and depressed small towns. It provides an alternative to the high cost of housing. In practice, its simple; take an old building, fix it up, and use it.

Why is historic preservation successful? To some extent, the reasons are social. Modern houses often lack character and detail in their architecture, are located in neighborhoods without any sense of neighborhood, and are void of simple amenities such as trees, sidewalks and porches. Modern commercial buildings are built larger than human scale; their architectural style is intimidating, repetitive and boring.

In addition to giving people a sense of time, place, and meaning in terms of where they live, historic preservation has been successful for purely business reasons. It costs less to rehabilitate a building than to construct a new one, and these preserved buildings compete successfully in the marketplace. The most important economic benefits to society from preserving and adapting our built environment include providing jobs, stimulating business activity, and revitalizing downtown areas.

1. Employment

Rehabilitation projects are as high as 75% labor intensive, compared to 50% for new construction projects. A higher percentage of funds remain as a stimulant in the localized area from projects that are labor intensive.

2. Private Sector Stimulation

Rehabilitated buildings can more than compete with new construction. Rehabilitation costs per square foot are often significantly less than the costs of new construction. In those cases where the costs are equivalent, the preservation project provided greater amenities - time saved in construction, more space in either height or volume, or the right location. Rehabilitation often bypasses lengthy development review processes, local neighborhood opposition, and zoning delays. In recent years, the cost of building materials has increased more than labor costs, causing rehabilitation and adaptive use work to be less influenced by inflation than new construction costs. New construction takes up to two or more years on the average to complete, rehabilitation often takes less than a year. Renovation can take place throughout the year, with portions of a rehabilitated structure completed and rented out while work is being done to complete others. The new Tax Reform Act allows rehabilitated structures to be written off in a 5 year depreciation schedule.

3. Revitalization

Rehabilitation has been an effective tool in revitalizing urban areas.

4. Resource Efficiency

Rehabilitation consumes 23% less energy than new construction. Historic preservation is resource efficient, and responds to the demands of natural resource scarcity.

5. Available Financing

Private and local matching funds are available for state and federal grants in historic preservation.

The market for historic preservation work is not an insignificant one. The 1976 Building magazine estimates that the modernization market in the private sector alone was more than $10 billion. Building Design and Conservation magazine reported in March 1977 that rehabilitation of non-residential buildings of which historic preservation is a part, has increased from 13.5% of the market in 1970 to almost 25% in 1977, representing approximately $20 billion in construction. The Bureau of Census reported that rehabilitation of residential property may reach 38% of the market, an expenditure of $32 billion. Together that accounts for $52 billion, or 32% of all construction activity.

Opportunities exist for the rehabilitation of old buildings in almost every city and many towns across this country. A wide variety of business and individual citizens have found strong economic advantage in utilizing the already built environment. The current economics of the marketplace have provided a situation that assists in diminishing the national problems of unemployment, the inner city, and a stagnant economy. Unfortunately, the opportunities offered by historic preservation cut across the grain of traditional growth as Americans have witnessed in the past. However, the visible improvement of our residential and commercial environment is valuable not only in aesthetic terms, but in terms of real national growth in the economy, in terms of employment growth, in terms of providing for increased corporate profits, and in terms of providing increases in individual home ownership.

Preservation Tax Benefits

The Economic Recovery Tax Act of 1981 includes significant revisions to the historic preservation tax incentives which were first authorized by Congress in the Tax Reform Act of 1976. The new provisions should provide major impetus to encourage capital investment in historic buildings and to spur revitalization of historic neighborhoods. The new law provides:

- a 25% investment tax credit for rehabilitations of historic commercial, industrial and rental residential buildings which can be combined with

- a 15 year accelerated cost recovery period for the adjusted basis of the historic building. Historic buildings with certified rehabilitations receive additional tax savings by their exemption from any requirement to reduce the basis of the building by the amount of the credit.

Buildings which qualify are:

- buildings listed individually in the National Register of Historic Places and

- buildings located in Registered Historic Districts if they are certified as contributing to the significance of the district.

Registered Historic Districts include:

- National Register historic districts and

- State or locally designated districts if the ordinance authorizing or creating the district as well as the district itself is certified.

The existing certification process administered by the National Park Service will be used to identify eligible buildings and qualify their rehabilitations. To qualify for the investment tax credit, the building must be substantially rehabilitated. This means the rehabilitation costs must equal the greater of $5000 or the adjusted basis of the buiding (actual cost minus any depreciation already taken). The monetary test to qualify for the tax credit must be met within a 2 year period or, for phased projects where architectural plans and specifications are completed before the rehabilitation begins, over a 5 year period.

The owner of a building in a historic district must have his rehabilitation work reviewed by the National Park Service to qualify for the 25% credit. If the building is determined not to contribute to the historic district, the owner may be eligible for lesser tax credits (see below).

The law also includes a 15% investment tax credit for buildings 30 years and older and a 20% investment tax credit for buildings 40 years and older. These credits apply only to commercial and industrial buildings and not to residential rental buildings. To qualify for these lesser credits, review by the NPS is required only when the buildings are within Registered Historic Districts or are individually listed in the National Register.

For further information please contact the National Register Division (202-272-3504) or the Technical Preservation Services Division (202-272-3721).

Secretary of the Interior's Standards of Rehabilitation

The following "Standards for Rehabilitation" shall be used by the Secretary of the Interior when determining if a rehabilitation project qualifies as "certified rehabilitation" pursuant to the Tax Reform Act of 1976. These standards appear in Section 36 of the Code of Federal Regulations, Part 67.

1) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.

2) The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3) All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4) Changes which may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.

6) Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8) Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any rehabilitation project.

9) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.

10) Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Guidelines:

The Environment

Recommended

Retaining distinctive features such as the size, scale, mass, color and materials of buildings, including roofs, porches and stairways that give a neighborhood its distinguishing character.

Retaining landscape features such as parks, gardens, streetlights, signs, benches, walkways, streets, alleys and building setbacks which have traditionally linked buildings to their environment.

Using new plant materials, fencing, walkways, streetlights, signs and benches which are compatible with the character of the neighborhood in size, scale, material and color.

Not Recommended

Introducing new construction into neighborhoods which is incompatible with the character of the district because of size, scale, color and materials.

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material or by introducing inappropriately located new streets and parking lots incompatible with the character of the neighborhood.

Introducing signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials which are out of scale or inappropriate to the neighborhood.

Building Site

Recommended

Identifying plants, trees, fencing, walkways, outbuildings and other elements which might be an important part of the property's history and development.

Retaining plants, trees, fencing, walkways, streetlights, signs and benches which reflect the property's history and development.

Basing decisions for new site work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers and tax records.

If changes are made they should be carefully evaluated in light of the past appearance of the site.

Not Recommended

Making changes to the appearance of the site by removing old plants, trees, fencing, walkways, outbuildings and other elements before evaluating their importance in the the property's history and development.

Leaving plant materials and trees in close proximity to the building that may be causing deterioration of the historic fabric.

Providing site and roof drainage that causes water to splash against building or foundation walls or drain toward the building.

Archeological features

Recommended

Leaving known archeological resources intact.

Minimizing disturbance of terrain around the structure, thus reducing the possibility of destroying unknown archeological resources.

Arranging for archeological survey by a professional archeologist of all terrain that must be disturbed during the rehabilitation program.

Not Recommended

Installing underground utilities, pavements and other modern features that disturb archeological resources.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Building: Structural Systems

Recommended

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Replacing historically important structural members only when necessary.

Supplementing existing structural systems when damaged or inadequate.

Not Recommended

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated which will cause continuing deterioration and will shorten the life of the structure.

Building: Exterior Features

Exterior Finishes

Recommended

Discovering the historic paint colors and finishes of the structure and repainting with these colors to illustrate the distinctive character of the property.

Not Recommended

Removing paint and finishes down to the bare surface; strong paint strippers whether chemical or mechanical can permanently damage the surface. Also, stripping obliterates evidence of the historical paint finishes.

Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood.

Entrances, porches and steps

Recommended

Retaining porches and steps which are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile and brick.

Not Recommended.

Removing or altering porches and steps which are appropriate to the building and its development and the style it represents.

Stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets and roof decoration of wood, iron, cast iron, terra-cotta, tile and brick.

Enclosing porches and steps in a manner that destroys their intended appearance.

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco and mortar

Recommended*

Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Repointing only those mortar joints where there is evidence of moisture problems or when sufficent mortar is missing to allow water to stand in the mortar joint.

Duplicating old mortar in composition, color and texture.

Duplicating old mortar in joint size, method of application and joint profile.

Repairing stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to halt deterioration or to remove graffiti and stains and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replacing missing significant architectural features, such as cornices, brackets, railings and shutters.

Retaining the original or early color and texture of masonry surfaces, including early signage, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

Not Recommended

Applying waterproof of water-repellent coatings or surface consolidation treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive and can accelerate deterioration of the masonry.

Repointing mortar joints that do not need repointing. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

Repointing with mortar of high portland cement content can create a bond that is often stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with mortar joints of a differing size or joint profile, texture or color.

Sandblasting, including dry and wet grit and other abrasives, brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration. Using chemical cleaning products which would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone or brick veneer.

Removing architectural features, such as cornices, brackets, railings, shutters, window architraves and doorway pediments.

Indiscriminate removal of paint from masonry surfaces. This may subject the building to harmful damage and may give it an appearance it never had.

*For more information consult *Preservation Briefs: 1: The Cleaning and Waterproof Coating of Masonry Buildings* and *Preservation Briefs: 2: Repointing Mortar Joints in Historic Brick Buildings*. Both are available from Technical Preservation Services Division, National Park Service, Washington, D.C. 20240.*

Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

Recommended

Retaining original material, whenever possible.

Cleaning when necessary with the appropriate method. Metals should be cleaned by methods that do not abrade the surface.

Not Recommended

Removing architectural features that are an essential part of the building's character and appearance, illustrating the continuity of growth and change.

Exposing metals which were intended to be protected from the environment. Do not use cleaning methods which alter the color, texture and tone of the metal.

Roofs and Roofing

Recommended

Preserving the original roof shape.

Retaining the original roofing material, whenever possible.

Providing adequate roof drainage and insuring that the roofing materials are providing a weathertight covering for the structure.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color and texture.

Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting and weather vanes.

Not Recommended

Changing the essential character of the roof by adding inappropriate features such as dormer windows, vents or skylights.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorated roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color and texture that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

Windows and Doors

Recommended

Retaining and repairing existing window and door openings including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps and all hardware.

Duplicating the material, design and the hardware of the older window sash and doors if new sash and doors are used.

When needed, installing visually unobtrusive storm windows and doors that do not damage existing frames and that can be removed in the future.

Using original doors and door hardware when they can be repaired and reused in place.

Not Recommended

Introducing new window and door openings into the principal elevations or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

Installing inappropriate new window or door features such as aluminum storm and screen windows or insulating glass combinations that require the removal of original windows and doors or the installation of plastic, canvas or metal strip awnings or fake shutters that detract from the character and appearance of the building.

Wood: Clapboard, weatherboard, shingles and other wooden siding

Recommended

Retaining and preserving significant architectural features, whenever possible.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates in size, shape and texture the old as closely as possible.

Not Recommended

Removing architectural features such as siding, cornices, brackets, window architraves and doorway pediments. These are, in most cases, an essential part of a building's character and appearance, illustrating the continuity of growth and change.

Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, plastic or aluminum siding. Such material also can contribute to the deterioration of the structure from moisture and insect attack.

Safety and Code Requirements

Recommended

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Working with local code officials to investigate alternative life safety measures which preserve the architectural integrity of the building.

Investigating variances for historic properties afforded under some local codes.

Installing adequate fire prevention equipment in a manner which does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

Not Recommended

Adding new stairways and elevators which alter existing exit facilities or important architectural features and spaces of the building.

Building: Interior Features

Recommended

Retaining original material, architectural features and hardware, whenever possible, such as: stairs, elevators, hand rails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantle pieces, paneling, lighting fixtures, parquet or mosaic flooring.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining original plaster, whenever possible.

Discovering and retaining original paint colors, wallpapers and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.

Where required by code, enclosing an important interior stairway in such a way as to retain its character. In many cases glazed fire rated walls may be used.

Retaining the basic plan of a building, the relationship and size of rooms, corridors and other spaces.

Not Recommended

Removing original material, architectural features and hardware, except where essential for safety or efficiency.

Replacing interior doors and transmons without investigating alternative fire protection measures or possible code variances.

Installing new decorative material and panelling which destroys significant architectural features or was unavailable when the building was constructed, such as vinyl, plastic or imitation wood wall and floor coverings, except in utility areas such as bathrooms and kitchens.

Removing plaster to expose brick to give the wall an appearance it never had.

Removing paint from wooden architectural features by sandblasting and other abrasive techniques.

Removing paint from wooden architectural features that were never intended to be exposed.

Enclosing important stairways with ordinary fire rated construction which destroys the architectural character of the stairway and the space.

New Construction

Recommended

Keeping new additions and adjacent new construction to a minimum, making them compatible in scale, building materials and texture.

Designing new work to be compatible in materials, size, scale, color and texture with the earlier building and the neighborhood.

Using contemporary designs compatible with the character and mood of the building or the neighborhood.

Protecting architectural details and features contributing to the character of the building.

Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.

Not Recommended

Designing new work which is incompatible with the earlier building and the neighborhood in materials, size, scale and texture.

Imitating an earlier style or period of architecture in new additions, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. Especially avoid imitating an earlier style of architecture in new additions that have a completely contemporary function such as a drive-in bank or garage.

Adding new height to the building which changes the scale and character of the building. Additions in height should not be visible when viewing the principal facades.

Adding new floors or removing existing floors which destroy important architectural details, features and spaces the building.

The National Register of Historic Places

The National Register of Historic Places is the official list of the Nation's cultural resources worthy of preservation.

Listing in the National Register

- makes private property owners eligible to be considered for Federal grants-in-aid for historic preservation through State programs
- provides protection by requiring comment from the Advisory Council on Historic Preservation on the effect of federally assisted projects on these resources
- makes owners who rehabilitate certified historic properties eligible for Federal tax benefits.

Criteria for Evaluation

The following criteria are designed to guide the States, Federal agencies, and the Secretary of the Interior in evaluating potential entries (other than areas of the National Park System and National Historic Landmarks) for the National Register.

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
B. that are associated with the lives of persons significant in our past; or
C. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
D. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years **shall not be considered eligible** for the National Register. However, such properties **will qualify** if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or
D. a cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
G. a property achieving significance within the past 50 years if it is of exceptional importance.

Available Funding:

NATIONAL PARK SERVICE GRANTS. Matching grants are issued to States, the District of Columbia, territories, and the National Trust. Funds may be used to survey the State for historic and cultural resources, prepare nominations to the National Register, and acquire and preserve properties listed in the Register. Legislation authorizes that grants may provide up to 70 percent of costs for survey and planning; 50 percent for acquisition or development. Funds may be transferred by State Historic Preservation Officers to private organizations, individuals, or governmental subdivisions. Appropriations for fiscal year 1977 is $17.5 million. The Land and Water Conservation Fund Act (passed September 28, 1976) authorizes $24.4 million for fiscal year 1977, $100 million each for fiscal years 1978 and 1979, and $150 million each for fiscal years 1980 and 1981 for National Park Service grants. SHPO's are also good sources of information on funding available within the State, preservation techniques and protection of cultural resources. For more information, write the appropriate State Historic Preservation Officer or the National Park Service, Washington, D.C. 20240.

THE ARCHEOLOGICAL AND HISTORIC PRESERVATION ACT OF 1974 makes Federal construction programs and all programs licensed or otherwise assisted by Federal agencies responsible for the damage they may cause to the Nation's scientific, prehistoric, historic, and archeological resources. The act provides agencies with specific authority to conduct necessary data recovery investigations in conjunction with authorized, funded projects. Federal agencies may seek appropriations, obligate existing funds, or use 1 percent of project funds to pay expenses. For more information, write: Office of Archeology and Historic Preservation, Department of the Interior, Washington, D.C. 20240.

CONSULTANT SERVICE GRANTS, provided by the National Trust on a matching basis, go to nonprofit or public member organizations to pay for consultants on preservation problems. Grants average $1,000 to $2,000 and support such projects as historic district and property feasibility studies. Write: National Trust for Historic Preservation, 740-748 Jackson Place NW., Washington, D.C. 20006.

NATIONAL HISTORIC PRESERVATION FUND, sponsored by the National Trust, provides low interest loans to nonprofit or public member organizations to establish revolving funds for improving properties listed in or eligible for listing in the National Register. The original $300,000

fund has been enlarged by a $500,000 grant from the Mellon Foundation. Loans are expected to average between $25,000 and $50,000. Organizations intending to apply for these loans are encouraged to send a letter to the Trust explaining how the loan will be used before the application is submitted. Further information about this program may be obtained from the National Trust, 740-748 Jackson Place NW., Washington, D.C. 20006.

ECONOMIC DEVELOPMENT ADMINISTRATION (EDA). Aside from its normal programs, the EDA is periodically charged with the administration of emergency public works programs, as for example, the Local Public Works Capital Development and Investment Program, authorized by the Local Public Works Employment Act of 1976. On October 2, 1976, $3.2 billion was appropriated to fund State or local public works projects in areas of high unemployment, especially where unemployment was related to the construction industry. Preservation benefited not only from projects that involved the rehabilitation of State or locally owned structures, but also from improvements to basic neighborhood conditions (sewers pavements, etc.). Legislation that would increase the funding authorization of this program by as much as $4 billion is expected to be passed by the 95th Congress early in 1977. For more information, contact the appropriate EDA Regional Office.

ECONOMIC DEVELOPMENT ADMINISTRATION (EDA) also published regulations on January 28, 1977 that revise certain provisions of the "Grant and Loan Program" administered by EDA, pursuant to changes made to the Economic Development Act of 1965 by PL 94-487. The revision provides that "community development corporations" are now eligible applicants for EDA grants and loans. Community development corporations are defined as (1) public tax-exempt organizations created by authority of State or local law to further development of an area, or (2) private non-profit organizations that are formed to further development of an area. The new revisions also specify that the non-Federal share of a grant can be reduced or waived for projects located in redevelopment areas where the applicants are State or local governments or community development corporations that have exhausted their effective taxing and/or borrowing capacity.

TITLE I HOME IMPROVEMENT LOAN program provides FHA insurance for loans made by private financial institutions to finance property improvements that protect or increase the livability or utility of residential or other properties. Currently, an owner of a single-family home can borrow up to $10,000 for 12 years. Maximum loans on multifamily structures are $5,000 per dwelling unit, not to exceed

$25,000. All loans are made at market rates. For more information, contact the appropriate HUD area office.

HISTORIC PRESERVATION LOAN program is a new program which expands the existing Title I Home Improvement Loan program by providing FHA insurance for loans to finance the preservation, restoration, or rehabilitation of residential properties listed in or determined eligible for listing in the National Register of Historic Places, including all residential properties within a National Register district. Available from private lending institutions at market rates, these loans will be for up to $15,000 per dwelling unit (not to exceed $30,000) for 15 years. (Community development block grants may be used to subsidize the market interest on both historic preservation and Title I loans.) State Historic Preservation Officers (SHPO's) must review proposed improvements. The program is not yet operational, but preservation organizations can begin informing property owners and convincing local financial institutions of the need to make money available for loans. For more information write the Secretary, Department of Housing and Urban Development (HUD), 451 Seventh Street SW., Washington, D.C. 20410, or call the Title I Insured Loan Division, 202-755-8686.

COMMUNITY DEVELOPMENT BLOCK GRANT (CDBG) program supplies Federal funds directly to communities for projects that will improve urban living conditions through housing and environmental changes. The community can use block grants to fund such preservation-related activities as surveys of cultural resources; development of a historic preservation plan; studies for the adoption of regulatory or protective ordinances; establishment of financial programs, including low-interest loans and grants for rehabilitation of historically and architecturally significant structures; establishment of a revolving fund for the acquisition, rehabilitation, and disposition of historic properties; or easement programs. While considered local money for the purposes of Federal matching grant programs (such as the National Park Service's grants-in-aid program), block grant funding carries with it the responsibility to comply with Federal laws and regulations protecting cultural resources. A total of $3.148 billion has been appropriated for fiscal year 1977, of which not more than $100 million is designated for hold harmless grants to metropolitan cities, urban counties, and other units of general local government within metropolitan areas. At least $100 million has been earmarked for discretionary grants to suburban areas, and another $100 million has been appropriated for urgent community development needs. For more information, write the appropriate HUD area office.

HUD SECTION 8 encourages the provision of lower-income housing through rent payment contracts with property owners in which HUD agrees to pay the difference between what a low-income family can pay and the fair market rent on new, substantially rehabilitated or existing rental units. Owners must find their own sources of funding for construction or rehabilitation and buildings must meet appropriate standards. In the case of exisiting units, it may be public housing agencies that will contract with property owners. The Housing Authorization Act of 1976 directs HUD to allocate Section 8 funds in accordance with block grant communities' Housing Assistance Plans (HAP's). Therefore, the priority assigned to rehabilitation of units is established by the individual community. A total of $675 million has been appropriated for rent payments for fiscal year 1977. For more information, call the appropriate HUD area office.

701 (COMPREHENSIVE PLANNING ASSISTANCE) can be used for the following preservation-related activities, as long as they are part of a comprehensive plan: development of criteria for evaluation of historic properties; surveys; identification of historic properties subject to destruction and/or deterioration; consideration of the relationship of historic properties to other elements of comprehensive planning in the jurisdiction; determination of preliminary cost estimates for the rehabilitation or restoration of significant buildings or districts; preparation of district legislation, model preservation contracts, and general administrative and budgetary measures; and preparation of a historic preservation program outlining action needed. The fiscal year 1977 appropriation is $62.5 million. A revision of the regulations concerning eligible activities under the Community Development Block Grant program proposed by HUD on January 17, 1977 indicates that despite reduced funding for 701, communities receiving block grants can use the funds to develop comprehensive community development plans similar in scope to plans developed under 701 grants (excluding, however, planning for elements ineligible for block grant funding). In addition, regulations regarding procedures by which an applicant may request approval of the land use and housing elements in its comprehensive plan were published in the "Federal Register" on February 1, 1977. Also published were guidelines for compliance with these two elements, both required under the 701 program.

HUD SECTION 312 LOANS are for repairs and improvements needed to make a privately owned property comply with local building codes. A total of $50 million has been appropriated for fiscal year 1977. This, together with $30 million in funds that have been carried over or repaid into the Section 312 revolving fund, should make for an $80 million rehabilitation loan program in fiscal year 1977.

PROPERTY RELEASE OPTION PROGRAM (PROP). Through PROP, HUD sells to local governments (for $1) HUD-owned properties with a value of less than $5,000. Localities can rehabilitate, demolish, and/or sell them at their discretion. Preservationists can (1) periodically call HUD area offices for a list of available properties, and (2) buy appropriate properties to restore or to demolish to provide open space.

URBAN RENEWAL. Although the Urban Renewal program has been terminated, some areas still have unexpended Urban Renewal funds for uncompleted Urban Renewal projects. Where such Urban Renewal programs are still in effect, it is still possible for local agencies to write down the cost of historic properties to as little as $1 where circumstances dictate, write down cleared land around historic properties, and provide $90,000 for restoration and/or $50,000 for moving properties listed in or determined by the Secretary of the Interior to be eligible for inclusion in the National Register.

HUD SECTION 202 HOUSING FOR THE ELDERLY AND HANDICAPPED PROGRAM provides for new construction or substantial rehabilitation of properties. A $750 million loan limitation was appropriated for fiscal year 1977. A revision of the regulations concerning Section 202 loans published recently ("Federal Register," January 28, 1977) expands the definition of "Elderly or Handicapped families" and makes other technical changes. Also, regulations concerning proposed application procedures for 202 loans were published for comment in the "Federal Register" on January 31, 1977. The proposed changes are intended to make the program more efficient--among the most significant revisions would be that applications would be submitted to HUD Field Offices rather than to the Washington office and preliminary project proposals will be required to be submitted with applications.

SECTION 202 SEED MONEY LOAN PROGRAM. Provides no-interest loans to incorporated private, non-profit organizations that will cover as much as 80% of the planning costs of Section 202 projects--e.g., preliminary site engineering, organization expenses and fees for design, loan commitment, legal assistance, and consultations. Over $6 million is in the loan fund and loans are expected be available by late spring 1977.

HUD URBAN HOMESTEADING PROGRAM provides for the conditional conveyance, at low cost, of unoccupied residential property to an individual or family. To attain ownership, the recipient must occupy the property for a minimum of 3 years, make necessary repairs, and permit periodic

inspections. On October 6, 1976, HUD announced an additional $6.25 million in HUD-acquired properties and $8 million more in low cost rehabilitation loans for fiscal year 1977 for 23 cities already participating in the program as well as for some new cities that are expected to be selected by early April 1977. This new commitment of funding boosts to $11.25 million in property and $13 million in loans HUD's commitment to the Urban Homesteading program.

HUD SECTION 235 provides mortgage interest subsidies to low and moderate income families to purchase new or substantially rehabilitated single-family homes or condominiums. The Housing Authorization Act of 1976 revised this program so that benefits could be provided to a wider range of lower-income families. The eligible income ceiling was raised from 89 percent of median family income in an area to 95 percent of the median income, with adjustments for smaller and larger families determined by HUD. The mortgage limits were also increased to $25,000 ($29,000 for a family of five or more), and in designated high cost areas to $29,000 ($33,000 for a family of five or more). For more information contact the appropriate HUD area office.

THE URBAN REINVESTMENT TASK FORCE operates programs that help neighborhoods fight deterioration and disinvestment. Through the Task Force's Neighborhood Housing Services program, neighborhood partnerships are set up between the residents, the private sector, and the local government. These partnerships are provided technical assistance and receive Task Force grants which are used to create high risk revolving loan funds which stimulate lending by financial institutions. Grants are also available for the Task Force's Neighborhood Preservation Projects program. These grants are made to existing neighborhood programs for specific projects which, if successful, might provide useful models for other neighborhoods. Provision has been made for $4.5 million to fund Task Force programs in fiscal year 1977. For additional information, write the Urban Reinvestment Task Force, 320 First Street NW., Washington, D.C. 20552.

PUBLIC HOUSING PROGRAM. HUD published a final rulemaking on January 31, 1977 that concerns "Public Housing Program; Development Phase: Traditional Public Housing Program." Under this program, HUD provides financial and technical assistance to Public Housing Agencies (PHA's) for the development and operation of low-income housing. Of interest to preservationists is that Public Housing Agencies may, besides contracting for new construction, acquire various types of structures, including non-housing structures which may be converted to housing uses. Structures owned by HUD, a PHA, a local or State government, as well as properties with HUD-held or HUD-insured mortgages, are eligible for selection.

HUD SECTION 221(d)(2). Under this program, homeownership opportunities for low- and moderate-income families are increased by providing FHA mortgage insurance on loans to finance the purchase, construction or rehabilitation of low-cost, one-to-four family housing. Income level for initial occupancy is 95 percent of the area median income. Recently, the program's mortgage limits have been increased from $21,000 to $25,000 for a three-bedroom unit, and from $25,000 to $29,000 for a four-bedroom unit. In high cost areas these amounts may be increased by $4,000. For more information, contact HUD Area and Insuring Offices.

REVENUE SHARING. The State and Local Fiscal Assistance Act of 1972 was amended on October 13, 1976 when the State and Local Fiscal Assistance Amendments of 1976 was signed into law (PL 94-488). Under the new law, the Revenue Sharing program will continue operation through September 30, 1980 with $4.99 billion authorized for the entitlement period January 1-September 30, 1977, and $6.85 billion authorized for each of the three succeeding twelve-month entitlement periods. The Amendments also modify several elements of the program, changes that will affect how recipient governments may budget Revenue Sharing funds after December 30, 1976.

Under the Revenue Sharing program, Federal tax revenues are "shared" with units of State and local government. In general, funds are automatically allocated to States under a three-factor formula that considers State population, the State's general tax effort and the per capita income of State residents. The State may use, for its own purposes, one-third of its allocated share, while the remaining two-thirds of the "shared" funds will be distributed to local governments according to an allocation formula that also relies on local population, tax effort and per capita income statistics provided by the Census Bureau.

Among the most important program modifications enacted by the 1976 Amendments was the elimination of previous program limitations on eligible expenditures. Now a local government may spend its funds for any purpose that is legal under applicable State and local law. In addition, the prohibition that shared revenues may not be used to match grants received under other Federal programs, including the National Park Service's Grants-in-Aid program, was rescinded. Finally, the 1976 Amendments specifies that governments are no longer required to report proposed uses of Revenue Sharing funds to the Department of the Treasury. They are, however, now required to hold at least one public hearing on the proposed use of the Revenue Sharing funds received, and at least one budget hearing, before the budget is adopted, to allow citizens to comment on the government's general budget,

especially with respect to how funds received under Revenue Sharing relate to particular budget items. This provision is intended to afford the public a better opportunity to participate in deciding how Revenue Sharing funds will be allocated.

To benefit from the elimination of expenditure limitations and matching grant prohibitions and to help influence State and local budget priorities, it is important that preservationists become involved in the State and local decision-making process. Preservationists or neighborhood groups could also act as "secondary recipients" and receive a transfer of Revenue Sharing funds from recipient governments if such an arrangement is not prohibited by State or local law. For more information, write or call the Department of the Treasury, Office of Revenue Sharing, Washington, D.C. 20226 (202-634-5248).

COASTAL ZONE MANAGEMENT ACT OF 1976. Signed into law on July 26, 1976, the new act authorizes grants for the development of land management programs affecting the land and water resources of a State's coastal zone. The management program for each coastal State must meet nine requirements to be eligible for grant funding. Significant for historic preservation is the requirement (effective as of October 1, 1978) that the management program include a planning process for the protection of, and access to, among other things, public coastal areas of environmental, recreational, historical, aesthetic, ecological, or cultural value. This could be an important new opportunity for funding preservation planning. A total of $20 million has been authorized for the grants program for each of fiscal years 1977, 1978, and 1979.

Proposed regulations have been published as follows: "Management Program Development Grants," "Federal Register" 12-6-76; "State Administrative Grants," "Federal Register" 12-30-76; "Interstate Grants," "Federal Register" 12-22-76; "Coastal Energy Impact Program," "Federal Register" 1-5-77; "Coastal Zone Management Research and Technical Assistance," "Federal Register" 1-21-77. Under the Coastal Zone Management Research and Technical Assistance program, research, study, and training to support the development and implementation of management programs are funded through grants made to the States for up to 80 percent of the costs. The preparation of preservation strategies in the coastal zone are expected to be eligible activities under this program. For more information, contact the National Oceanic and Atmospheric Administration, Department of Commerce.

HISTORIC RAILROAD STATIONS. Over the past two years, three laws have been passed that affect the preservation of historic or architecturally significant stations. They are: the Amtrak Improvement Act of 1974 (PL 93-496), the Railway Revitalization and Regulatory Reform Act of 1976 (PL 94-210), and the Rail Transportation Improvement Act of 1976 (PL 94-555). These laws make the following provisions:

1. The National Railroad Passenger Corporation is directed to give preference to using station facilities that would preserve buildings of historical and architectural significance.
2. $25 million is authorized to be appropriated for three Department of Transportation (DOT) programs involving National Register properties:
   - -$15 million for (1) demonstration projects involving creation of intermodal transport terminals in structures listed in the National Register, and for (2) acquisition and utilization of space in suitable historic or architecturally significant buildings for DOT purposes (such acquisitions made after consultation with the National Endowment for the Arts (NEA) and the Advisory Council on Historic Preservation).
   - -$5 million authorized for activities that focus upon "preservation," by which is meant interim maintenance and stopgap measures to stabilize structures of historic and architectural significance preliminary to more extensive rehabilitation and reuse projects. Of this money, NEA is authorized to administer (asking for appropriations directly from Congress) $2.5 million in a matching grants program, leaving DOT to administer the other $2.5 million separately.
   - -$5 million authorized for development of plans for the conversion of historic or architecturally significant railroad passenger terminals into intermodal transportation terminals, civic or cultural centers, or both. Planning may include such activities as feasibility studies and preparation of architectural designs or planning of civic and cultural activities that might take place in the terminals. Under this program, NEA is also authorized to administer $2.5 million of the authorized funds in a matching grants program.

It is expected that where NEA has administrative authority, it will fund projects having to do with facilities that will have a cultural or civic function, while DOT will fund those projects that deal with facilities having a transportation purpose only. No planning or interim maintenance funds have yet been appropriated.

RAILROAD REVITALIZATION AND REGULATORY REFORM ACT OF 1976 (PL 94-210), in addition to the provisions cited above, provides for Federal financial assistance under sections 505 and 511 of the Act (see "Procedures for Federal Financial Assistance under Sections 505 and 511," "Federal Register" 10-8-76). Under these provisions, any railroad may apply for financial assistance for facilities rehabilitation and improvement financing. "Facilities" is defined to include stations, office buildings used for operating purposes only, repair shops and engine houses.

RAILWAY REVITALIZATION AND REGULATORY REFORM ACT OF 1976 (PL 94-210). Section 809 of this act concerns "Conversion of Abandoned Railroad Rights-of-Way," and directs the Secretary of Transportation, in consultation with other officials, to evaluate and make suggestions to Congress concerning "potential alternate uses of, and public policy with respect to the conversion of, railroad rights-of-way on which service has been discontinued or is likely to be discontinued." In addition, the Secretary of the Interior is directed, after consultation with the Secretary of Transportation, to provide financial, educational, and technical assistance to local, State, and Federal governmental entities for programs involving the conversion of abandoned railroad rights-of-way to recreational and conservational uses. For the fiscal year ending September 30, 1977, up to $7 million is authorized, and up to $7 million is authorized for the succeeding year also. At least four-fifths of the amounts appropriated will be earmarked for the Interior Department's financial assistance program authorized by the act.

SMALL BUSINESS ADMINISTRATION has enacted a new regulation that encourages rehabilitation of residential and commercial properties ("Federal Register" 10-29-76) by expanding the eligibility for business loans to small general contractors who construct or rehabilitate residential and commercial properties for immediate resale for their own account, as distinguished from acquisition or construction for operational holding, investment, or speculative purposes. For more information, contact the Small Business Administration, 1441 L Street NW., Washington, D.C. 20416.

INDUCEMENTS FOR PRESERVATION

TAX REFORM ACT OF 1976. Section 2124 of the act, "Tax Incentives to Encourage the Preservation of Historic Structures," provides several new incentives for historic preservation. The new section allows for the amortization of rehabilitation expenditures over a 5-year period for National Register properties, properties in a National Register

historic district that are certified by the Secretary of the Interior as being significant to the district, or for properties located in historic districts designated under a statute of the appropriate State or local government if such statute is certified by the Secretary of the Interior as containing criteria which will substantially achieve the purpose of preserving and rehabilitating buildings of historic significance to the district. Rehabilitation must also be "certified." A taxpayer who substantially rehabilitates a certified historic structure will be permitted a more advantageous method of depreciation. The law also disallows deductions for demolition of certified historic structures and accelerated depreciation for properties erected on a site previously occupied by a historic structure on or after June 30, 1976. Finally, the act provides that a deduction is allowed for the contribution to a charitable organization or a governmental entity exclusively for conservation purposes of (1) a lease on, option to purchase, or easement with respect to real property of not less than 30 years' duration or (2) a remainder interest in real property. Conservation purposes include the preservation of historically important land areas or structures.

PUBLIC BUILDINGS COOPERATIVE USE ACT OF 1976 became law on October 18, 1976. The act directs the Administrator of the General Services Administration to acquire space for Federal offices in buildings of historic, architectural, or cultural significance, unless use of such space would not prove feasible and prudent compared with available alternatives. The act directs the Administrator, prior to undertaking a planning survey, to determine the public buildings needs of the Federal Government within a geographical area, to request the Chairman of the Advisory Council on Historic Preservation to identify existing buildings in the community that are of architectural, cultural, or historic interest and that are suitable for purchase to convert into Federal office space. The act states that buildings of "historic, architectural, or cultural significance" include, but are not limited to, "buildings listed or eligible to be listed on the National Register..." Regulations implementing the program have not yet been promulgated.

NATIONAL FLOOD INSURANCE PROGRAM. The Housing Authorization Act of 1976 amends the Flood Disaster Protection Act of 1973 to allow certain types of loans to be exempted from the flood insurance requirement--these exemptions could help to encourage rehabilitation in areas that have been designated special hazard areas but that have not yet begun to participate in the flood insurance program. Eligible loans include:

1. Any loan to finance the acquisition of a residential dwelling occupied as a residence prior to March 1, 1976, or 1 year following identification of the area within which such dwelling is located as an area containing special flood hazards, whichever is later, or any loan made to extend, renew, or increase the financing or refinancing in connection with such dwelling.
2. Any loan that does not exceed an amount prescribed by the Secretary of HUD, to finance the acquisition of a building or structure completed and occupied by a small business concern, as defined by the Secretary of HUD prior to January 1, 1976. (It is expected that the definition of "Small Business" will be in accordance with the Small Business Administration's definition of the term and that the amount will be $100,000.)
3. Any loan or loans which in the aggregate do not exceed $5,000, to finance improvements to or rehabilitation of a building or structure occupied as a residence prior to January 1, 1976.
4. Any loan or loans, which in the aggregate do not exceed an amount prescribed by the Secretary, to finance nonresidential additions or improvements to be used solely for agricultural purposes on a farm (it is expected that the amount will be $25,000).

This amendment does not change the insurance requirements for properties funded through National Park Service historic preservation grants.

FEDERAL HOME LOAN BANK BOARD published "Proposed Amendments Relating to Alteration, Repair, or Improvement Loans" of the Federal Savings and Loan System in the "Federal Register" on November 10, 1976. The proposed changes liberalize loan regulations for improvement loans for existing residential structures. Under the new provisions, the rules regarding maximum loan-to-value ratios and combination of loans that apply to new construction would also apply to alteration, repair, or improvement loans secured by an owner of a residential property.

To implement its new URBAN NEIGHBORHOOD REVITALIZATION PROGRAM, the Small Business Administration (SBA) has contracted with the National Development Council and the National Center for Urban Ethnic Affairs to provide local neighborhood organizations and municipalities interested in urban revitalization with assistance in establishing local development companies and preparing project applications for SBA loans or loan guarantees. This program is designed to stimulate economic development in the form of commercial revitalization in large urban areas through increased use of existing SBA loan programs. Initially the National Development Council and the National Center for Urban Ethnic Affairs worked with 12 pilot cities that were designated by

SBA in August, 1976. Currently, the program has been expanded to include cities nationwide. SBA is particularly interested in encouraging use of the program in urban areas with populations over 25,000 where SBA loan programs have not been used effectively in the past.

The Urban Neighborhood Revitalization Program utilizes $30 million in loan authority which has been made available through the Section 502 Local Development Company Loans, 7A Business Loans, and Economic Opportunity Loan programs. Loans, available for up to 90 percent of project cost, must be requested by a qualifying local development company (as defined under Section 502 Loan program) and funding for at least 10-20 percent of the project cost must be supplied either directly by the development company or by the municipality or other local source.

For further information contact the local office of the Small Business Administration and the National Development Council, 1421 29th Street NW., Washington, D.C. 20007 (202-333-5142).

STATE FUNDING SOURCES

Many States have programs and laws that may be used effectively to encourage and finance preservation efforts. Contact the appropriate State Historic Preservation Officer (SHPO) for information on such programs and other preservation-related legislation in a given State.

For example, several States have preservation grant programs funded by State appropriations--e.g., Alaska, Connecticut, Colorado, Florida, Georgia, Kentucky, Massachusetts, Michigan, and Vermont. Also, many States have State Housing Finance Agencies which provide rehabilitation loans and grants to stimulate housing--e.g., Colorado, Hawaii, Maryland, Massachusetts, Minnesota, New Jersey, New York, Pennsylvania, Rhode Island, and Utah. The Secretary of HUD is authorized to provide such agencies technical assistance in planning and implementing activities.

PRESERVATION TOOLS

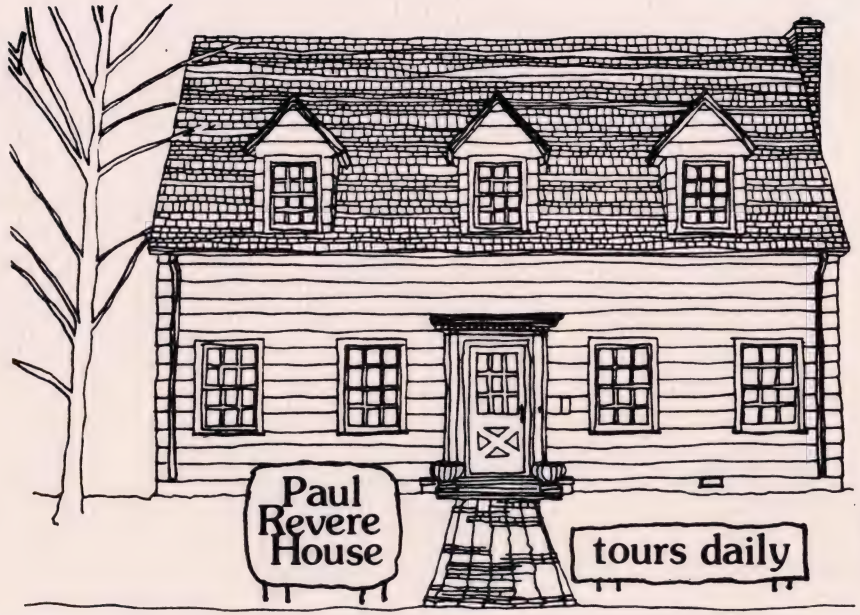
TAX INCREMENT FINANCING. Through this technique, property taxes collected above a designated amount in a particular district are set aside for use only within the designated area. Money can immediately pay for any special needs of the area or can be invested for future use. May require State enabling legislation--California, Minnesota, and Colorado have it.

REVOLVING FUNDS can be used to multiply funds. They can be established with block grants, NPS grants, National Trust funds, Urban Reinvestment Task Force funds, or other sources. Some systems acquire, preserve, and sell historic properties; other systems are for preservation loans to owners. Proceeds return to the fund for other projects so that funds have a continued impact. Private organizations as well as local and State governments can utilize this technique (e.g., the State of Maryland has a revolving fund program). An excellent guide to establishing and operating a revolving fund is "Revolving Funds for Historic Preservation: A Manual of Practice" by Arthur Ziegler, Leopold Adler, and Walter Kidney (available from the National Trust Bookstore, 740-748 Jackson Place NW., Washington, D.C. 20006). Architectural Heritage, a nonprofit organization, is providing management services for revolving funds on the State and regional level. Write: Architectural Heritage Foundation, 45 School Street, Boston, Massachusetts 02108.

This information was prepared by the Planning Branch, National Register of Historic Places, Department of the Interior, Washington, D.C. 20240, February 22, 1977.

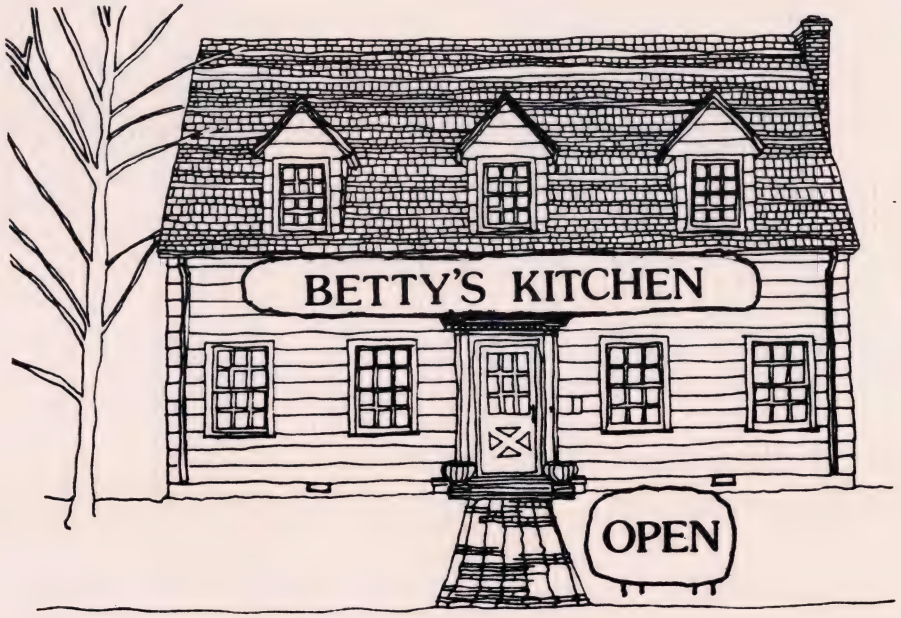
APPENDIX

Glossary of Terms



restoration: to return something to its former, original, normal, or unimpaired condition.

rehabilitation: to restore to good operation.



adaptive reuse: to reuse in an adjusted or modified way.

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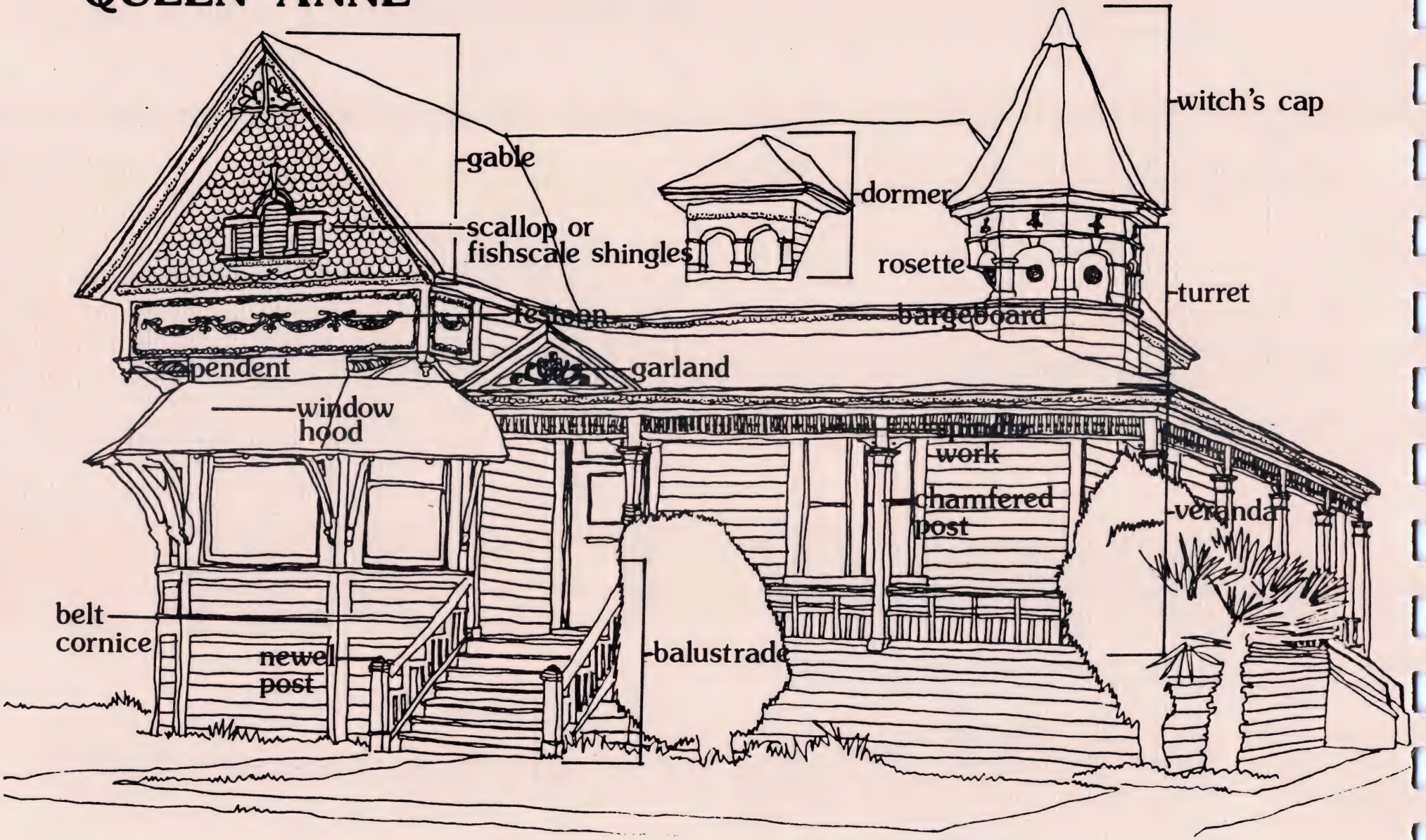

gable
scallop or
fishscale shingles
dormer
witch's cap
rosette
turret
festoon
bargeboard
pendent
garland
window
hood
spindle
work
chamfered
post
veranda
belt
cornice
newel
post
balustrade

ITALIANATE

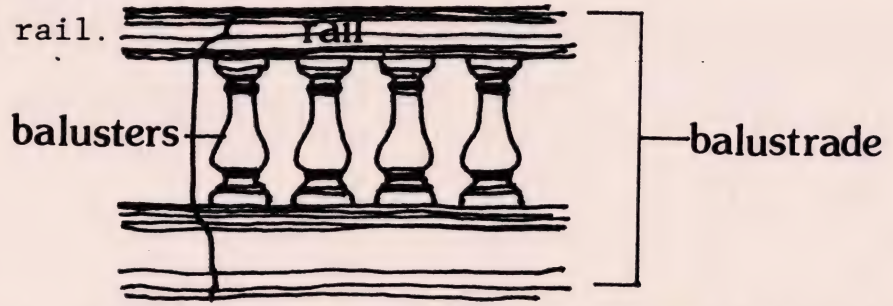
cornice
frieze
panel molding
colonette
panel
dentils
capital
transom
fluting
turned porch balustrade
columned portico
shaft
base
bracket
quoins
segmented window
bay

DEFINITIONS

Architrave - The trim of a door or window; the part of a classical entablature that sits on the column and supports the frieze.

Balloon Framing - A method of timber-frame construction in which studs run from sill to eaves and the horizontal members are nailed to them.

Balustrade - A series of balusters with a rail.



Bargeboard - A board, often ornately curved, attached to the projecting edges of a gable roof.

Belt Course - A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

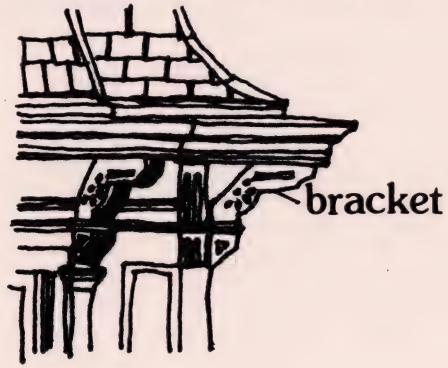
Beveled Glass - Glass with a decorative edge cut on a slope to give the pane a faceted appearance.

Board and Batten - Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

Bollard - A vertical cylinder set to protect an area from vehicular traffic.

Brace - A diagonal stabilizing member of a building frame.

Bracket - A support element under eaves, shelves or other overhangs, often more decorative than functional.



Bull's Eye Window - A circular window.

Capital - The top part of a column.

Clapboard - A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures.

Clerestory - An upward extension of a single storied space used to provide windows for lighting and ventilation.

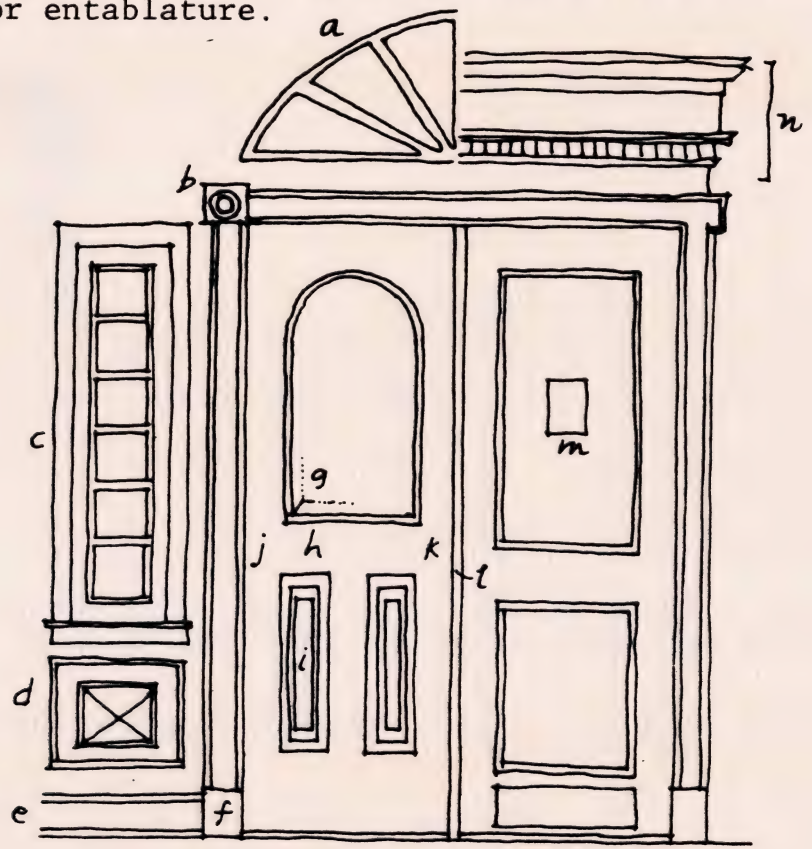
Cornice - Projecting ornamental molding along the top of a building or wall.

Dentils - A molding of small toothlike squares.

Dormer Window - A gabled window projecting from the side of a sloping roof.

Double Hung Sash Window - A window with two sash, one above the other, arranged to slide vertically past each other.

Door - Elements: a. fanlight b. bullseye c. sidelight d. apron e. baseboard and shoe f. stop-block g. beveled glass h. rail i. panel j. hinge stile k. shutting stile l. astragal m. judas n. door entablature.



Eaves - The edge of a roof that projects over an outside wall.

Entablature - In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

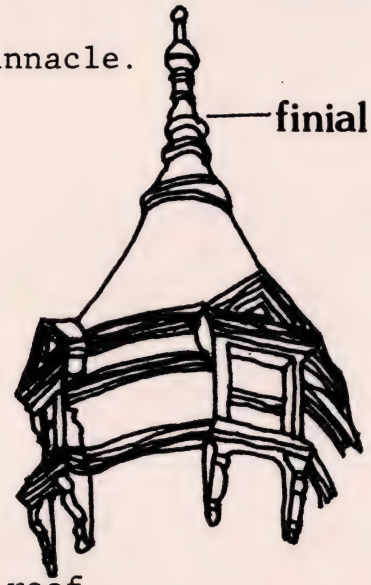
Eyebrow Dormer - A low dormer in which the arched roofline forms a reverse curve at each end giving it the general outline of an eyebrow.

Fanlight - A semicircular or fan-shaped window with radiating members set over a door.

Fenestration - The arrangement of windows in a wall.

Festoon - A carved, modeled, or painted garland of fruit, flowers or leaves suspended between two points in a curve.

Finial - An ornament at the top of a spire, gable, or pinnacle.



Facade - The front, or face of a building.

False Front - A high front, or parapet, hiding a gabled roof.

Fishscale Shingle - A shingle with curved edges, resembling the scale of a fish.

Flash Glass - Small colored panes of glass with narrow mullions between, usually framing a larger pane of glass.

Frieze - A horizontal ornamental band under the cornice of a building or on other parts of a house, such as over a window or running around a tower.

Gable - The triangular portion at the end of a building formed by the two sides of a sloping roof. Gables are also formed by the other sloping roof areas, such as those over windows.

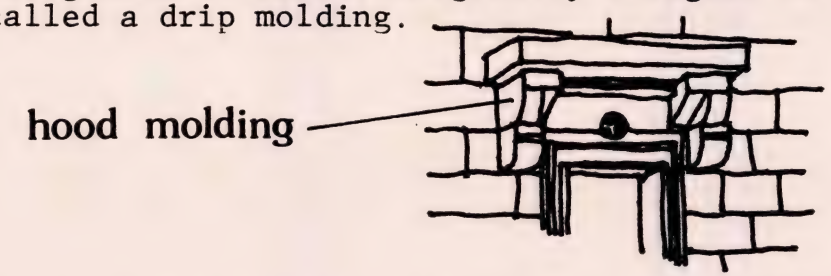
Gabled Roof - A sloping roof that forms a gable at either end.

Gambrel Roof - A roof with a double slope, like a leg bent at the knee.

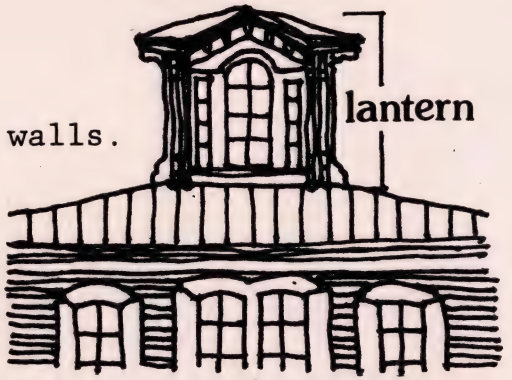
Half-Timbering - Wall construction in which the spaces between members of the timber frame are filled with brick, stone, or other material.

Hip Roof - A roof that slopes in on all four sides like a pyramid; it may or may not have a flat top.

Hood Molding - A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.



Lantern - A structure built on the top of a roof with open or windowed walls.



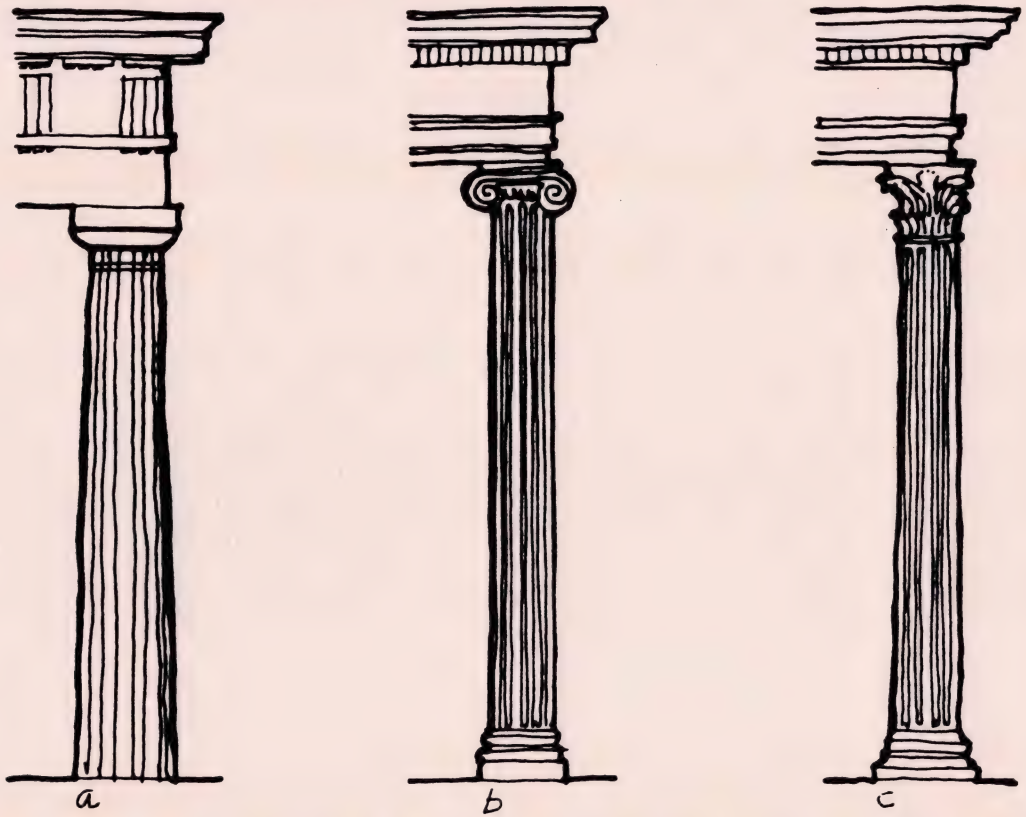
Leaded Glass - Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

Lean-To - A simple structural addition that has a single-pitch roof.

Lintel - The horizontal member above a door or window that supports the wall above the opening.

Mansard Roof - A roof that has two slopes on all four sides.

Order - Traditional grouping of column, capital, and entablature originating in classical Greece and Rome, whose details and proportions are fixed by custom. Three of the most common are: a. Doric, B. Ionic, c. Corinthian.



Palladian Window - A three part window with a central, arched portion and long narrow rectangles on either side.

Parapet - A low, solid, protective wall of railing along the edge of a roof or balcony.

Pedestal - A base for a column, or a place for a piece of sculpture.

Pediment - A triangular section of molding above porches, windows and doors. Classically a low-pitched gable on a columned temple.

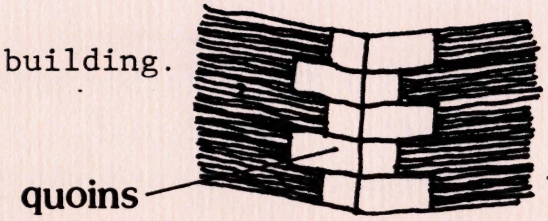
Pergola - A structure of posts or piers carrying beams and trelliswork for climbing plants.

Pilaster - A pseudo-column projecting only slightly from the face of a wall.

Portico - An entrance porch.

Quatrefoil Window - A four-lobed window.

Quoin - Units of stone or brick used to accentuate the corners of a building.



Rafter - Part of a wooden frame, sloping down from the ridge to the eaves and establishing the pitch.

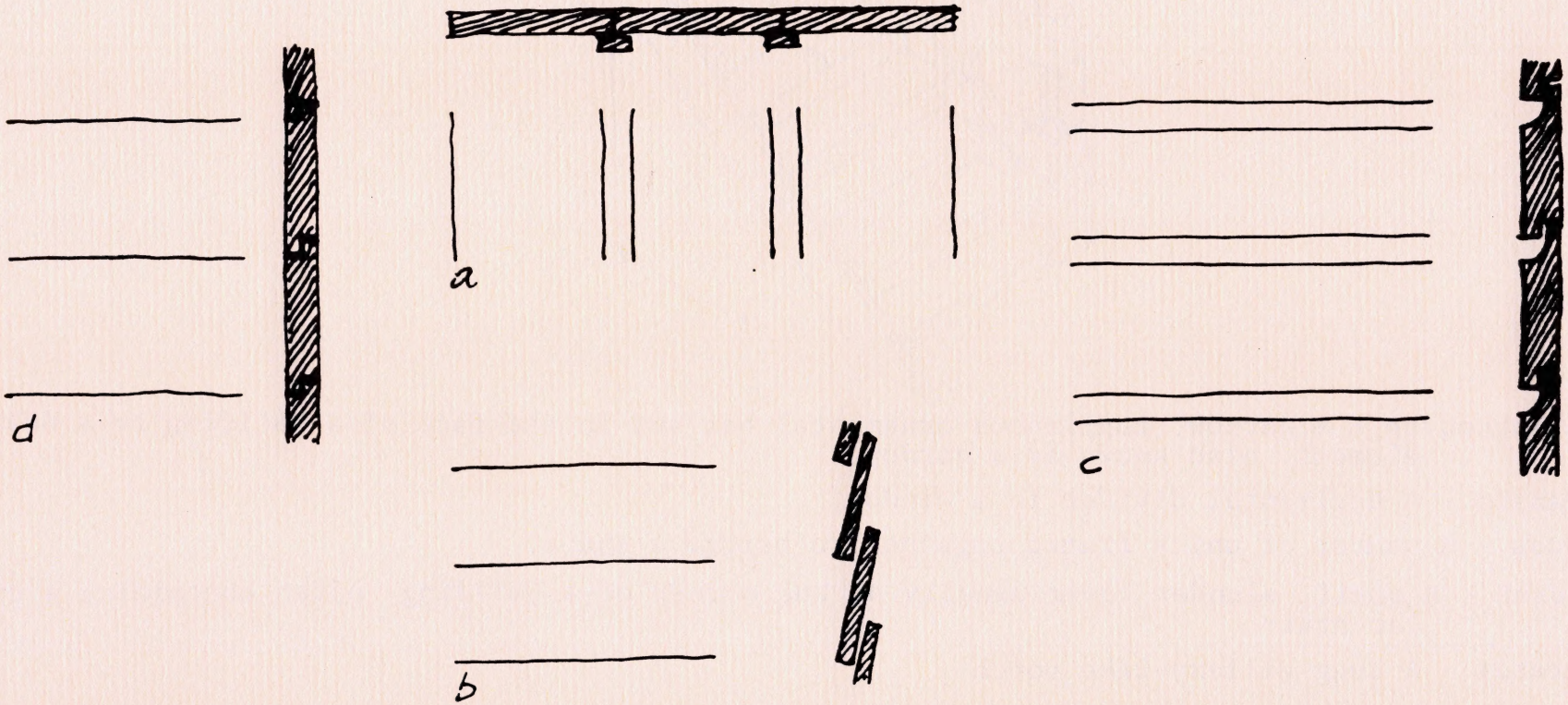
Rustification - Rough-surfaced stonework.

Sash - A frame in which the panes of a window are set.

Shaft - The main part of a column between the base and the capital.

Shed Roof - A sloping, single-planed roof as seen on a lean-to.

Siding - Boards nailed to framing to provide finish surface to building. Patterns: a. board and batten, b. clapboard, c. drop siding, d. flush.

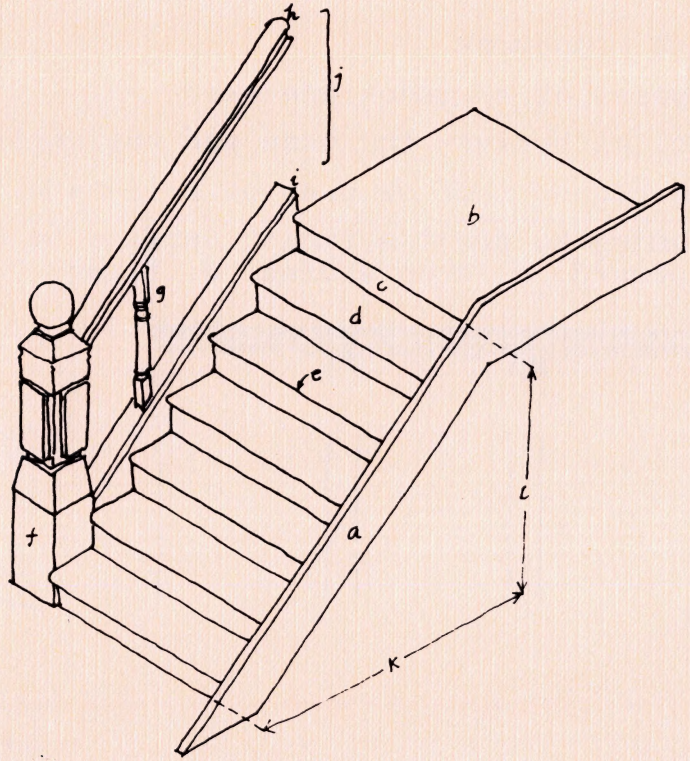


Sill - The exterior bottom of a window frame.

Soffit - The finished underside of an eave.

Spindle - A turned wooden piece, often used in screens, stair railings and porch trim.

Stair - Elements: a. carriage, stringer, b. landing, c. riser, d. tread, e. bullnose, f. newel post, g. baluster, banister, h. handrail, i. base, j. balustrade, k. run, l. rise.



Stringcourse - A narrow, continuous ornamental ban set in the face of a building as a design element, also known as a cordon.

Transom - A horizontal divider in a window.

Truss - A number of units framed together to bridge a space.

Turret - A small, slender tower usually at the corner of a building, often containing a circular stair.

Veranda - A long gallery-like porch.

CREDITS

GILROY PLANNING DEPARTMENT

Mike Dorn, Planning Director
Robin McGinnis, Junior Planner, Author, Graphic Design
Larry Scettrini, Surveyor
Chuck Myer, Associate Planner, Review Assistance
Rhonda Pellin, Secretary

GILROY PRINTERS

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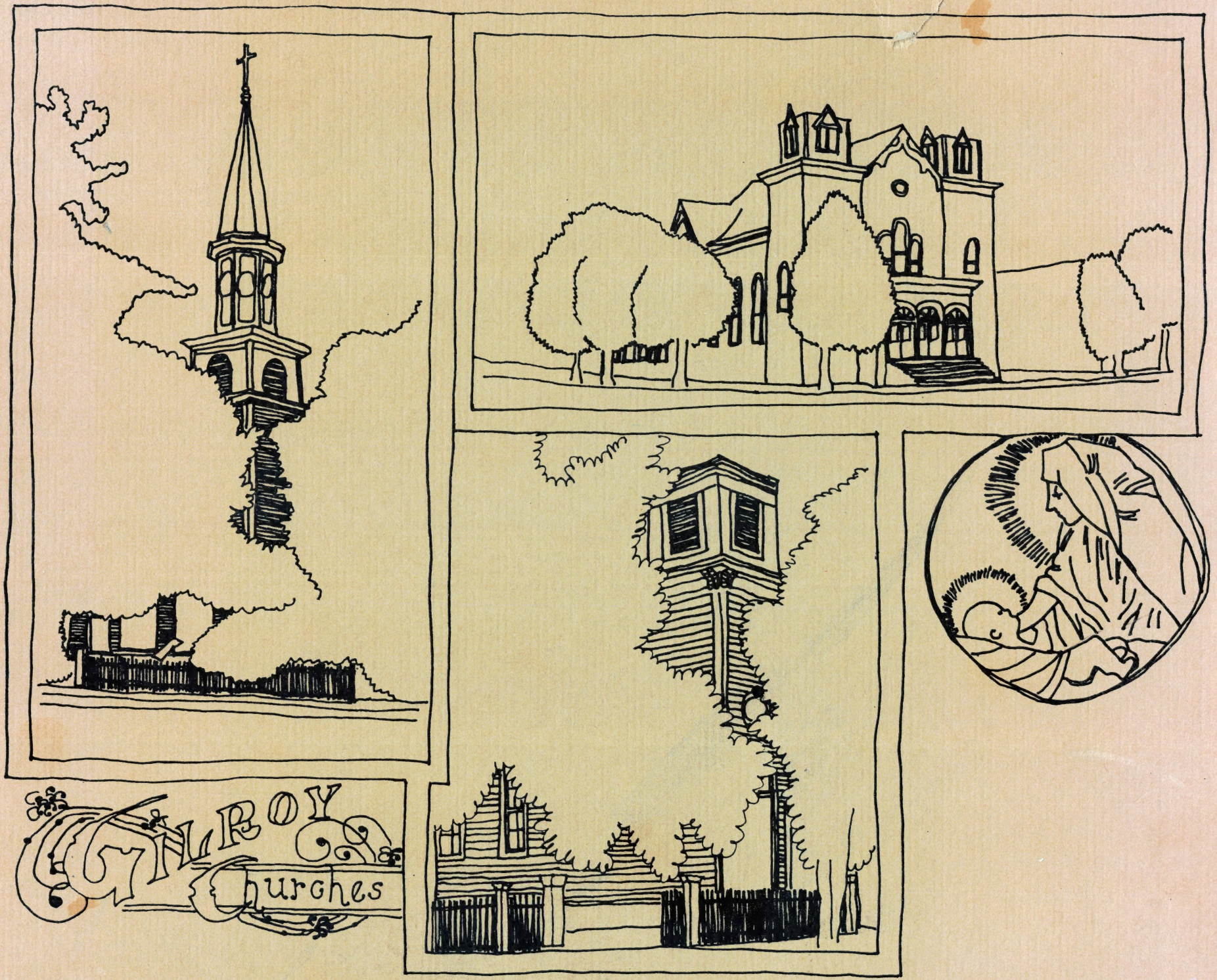
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